NEUE INSTRUKTIVE AUSGABE VON

NEW INSTRUCTIVE EDITION BY

THEODOR WIEHMAYER

No. 38 b

CHOPIN

Mazurkas

PIANO SOLO

II

HEINRICHSHOFEN's VERLAG
MAGDEBURG

Neue instruktive Ausgabe
von

New instructive Edition
by

Theodor Wiehmayer

FR. CHOPIN

Mazurkas

(Nr. 26—51)

Piano solo

II

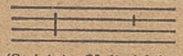
Amsterdam
Hupfeld's Filiaal

Heinrichshofen's Verlag, Magdeburg
(Gegründet 1797)

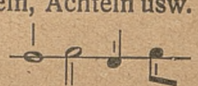
Leeds
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C. G. Röder G. m. b. H., Leipzig. 96324

Die Phrasierungsbezeichnung.



(Strich.) (Halbstrich.)

1. Der Strich bezeichnet die deutlichere Trennung zweier Phrasen, die im *Legato* gewöhnlich durch eine, etwa dem Atemholen des Sängers entsprechende Pause, im *Stakkato* oder *Portamento* durch einen verstärkten Einsatz der neuen Phrase bewirkt wird.
2. Der Halbstrich steht dort, wo eine schwächere Trennung der Phrasen am Platze ist, wo die Trennung im *Legato* also nicht durch Abziehen der Hand (Atempause), sondern durch geeignete Nuancierung (Abfallenlassen der Endnoten der vorhergehenden und Hervorheben der Anfangsnote der neuen Phrase) geschehen soll. In *Stakkato-* und *Portamento*-Phrasen wird die schwächere Trennung durch einen leichteren Einsatz der neuen Phrase erreicht.
3. Stellt die Endnote einer Phrase zugleich die Anfangsnote der nächsten Phrase vor, so steht das betreffende Zeichen über oder unter dieser Note, und zwar bei halben Noten, Vierteln, Achteln usw. immer neben dem Notenhals:  so daß jede Verwechslung ausgeschlossen ist. (Der Strich würde in diesem Falle, wo eine Note zugleich Anfang und Ende bezeichnet, keine Atempause, sondern nur einen kräftigeren Einsatz der neuen Phrase bedingen.)
4. Befindet sich die Phrasierungsbezeichnung in der Mitte zwischen dem unteren und oberen System, so gilt sie für beide Systeme.

N.B. Dort, wo der Komponist selbst die Phrasierung durch eine Pause angedeutet hat, oder wo sie sich sonstwie aus der Notierung ergibt, ist natürlich jede andere Bezeichnung überflüssig.

Die Pedalbezeichnung.

Für die 4 Arten des Pedalgebrauchs sind die folgenden Zeichen vorgesehen:

├	┤	┼	╞╡
Pedal nehmen	Pedal loslassen	Pedalwechsel	Stakkato-Pedal

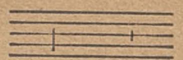
Die wagerechte Linie deutet die Richtung des Pedalgebrauchs an: auf der leeren Seite der senkrechten Linie ist kein Pedal.

Also das erste Zeichen bedeutet: Pedal nehmen, das zweite: Pedal loslassen, das dritte: Pedalwechsel (Pedal loslassen und sogleich wieder nehmen) und das vierte: Stakkato-Pedal (Pedal nehmen und sogleich wieder loslassen), wie es manchmal zur Verstärkung von Stakkato-Akkorden verwendet wird.*)

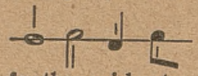
Die umständliche und ungenaue Bezeichnung für das zweite Pedal (Verschiebung): *„una corda“* und *„tre corde“* ist hier ebenfalls durch die beiden Zeichen: ╟ und ╢ ersetzt, die den oben an erster und zweiter Stelle gegebenen Zeichen für das Dämpferpedal entsprechen.

*) Soll das Pedal nur halb niedergetreten werden, so sind die Zeichen in Klammern gesetzt. (Siehe z. B. Beethoven, Sonate Op. 26. Var. II.)

Phrasing Signs.



(Stroke.) (Half-stroke.)

1. The Stroke indicates the more marked separation of two phrases. In *legato* this is generally effected by a rest, corresponding to that required by a singer taking breath, in *staccato* or *portamento* by emphasising the beginning of the new phrase.
2. The Half-stroke is used where a less marked separation of the phrases is called for, i. e. where the separation is not effected by drawing off the hand (corresponding to a singer's breathing-rest), but rather by appropriate dynamic means (nuancing), (playing the final notes of the preceding phrase *decrescendo* and emphasising the beginning of the new phrase). In *staccato* and *portamento* phrases this less marked separation is effected by taking up the new phrase with a more delicate accent.
3. If the end-note of a phrase represents at the same time the beginning note of the next phrase, the corresponding sign is written above or below that note; in the case of half-notes, (minims) quarter-notes, (crotchets) eighth-notes (quavers) etc., it is always placed close to the stem of the note:  so that its meaning is perfectly evident. (In this case, where one note represents ending and beginning of a phrase, the Stroke would not indicate a breathing-rest, but merely call for a more marked entrance of the new phrase.)
4. When the phrasing sign stands midway between the two staves, it refers to both of them.

N. B. In case the composer has himself indicated the phrasing by a rest, or where it is self-evident from the notation, any other indication is, of course, superfluous.

Pedal Signs.

For the four different manners of using the pedal the following signs have been furnished:

├	┤	┼	╞╡
Taking pedal	Releasing pedal	Changing pedal	Staccato pedal

The *horizontal* line indicates the direction in which the pedal is to be used. On the blank side of the *perpendicular* line there is no pedal.

Thus: the first sign means: take the pedal; the second sign: release the pedal; the third: change pedal (i. e. release and immediately take again the pedal) and the fourth sign: *Staccato* pedal (i. e. take and immediately release the pedal) as is required at times, to render *staccato* chords louder and more sonorous*).

The awkward and ambiguous designation for the 2nd Pedal (soft pedal): *"una corda"* and *"tre corde"* has here been replaced by the two signs: ╟ and ╢, used exactly as the corresponding first two signs for the damper pedal (loud pedal).

*) Where the pedal should be pressed down only half-way. the signs are put in brackets. (See for Ex. Beethoven, Sonata Op. 26 Var. II.)

BAND II. VOL. II.

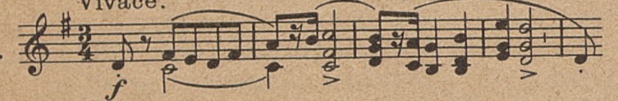
Pag.

26. Maestoso. Opus 41 Nº 1. 69

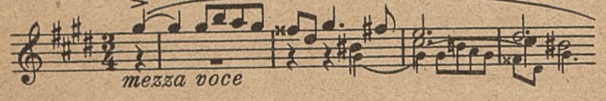

27. Andantino. Opus 41 Nº 2. 74


28. Animato. Opus 41 Nº 3. 76


29. Allegretto. Opus 41 Nº 4. 78


30. Vivace. Opus 50 Nº 1. 80


31. Allegretto. Opus 50 Nº 2. 83


32. Moderato. Opus 50 Nº 3. 86


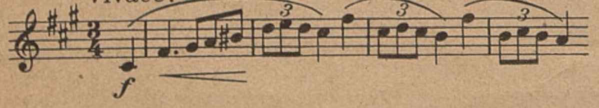
33. Allegro non troppo. Opus 56 Nº 1. 92


34. Vivace. Opus 56 Nº 2. 98


35. Moderato. Opus 56 Nº 3. 100


36. Moderato. Opus 59 Nº 1. 105


37. Allegretto. Opus 59 Nº 2. 108


38. Vivace. Opus 59 Nº 3. 112


39. Vivace. Opus 63 Nº 1. 117

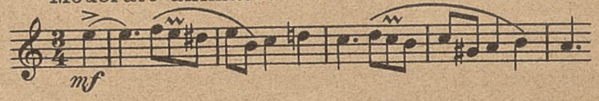

40. Lento. Opus 63 Nº 2. 120


41. Allegretto. Opus 63 Nº 3. 122


42. Vivace. Opus posth. 67 Nº 1. 124

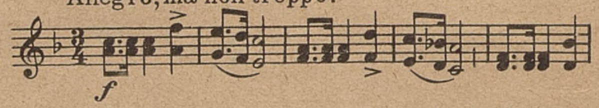

43. Cantabile. Opus posth. 67 Nº 2. 126


44. Allegretto. Opus posth. 67 Nº 3. 127


45. Moderato animato. Opus posth. 67 Nº 4. 128


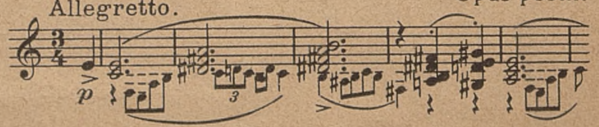
46. Vivace. Opus posth. 68 Nº 1. 130


47. Lento. Opus posth. 68 Nº 2. 132


48. Allegro, ma non troppo. Opus posth. 68 Nº 3. 134


49. Andantino. Opus posth. 68 Nº 4. 136

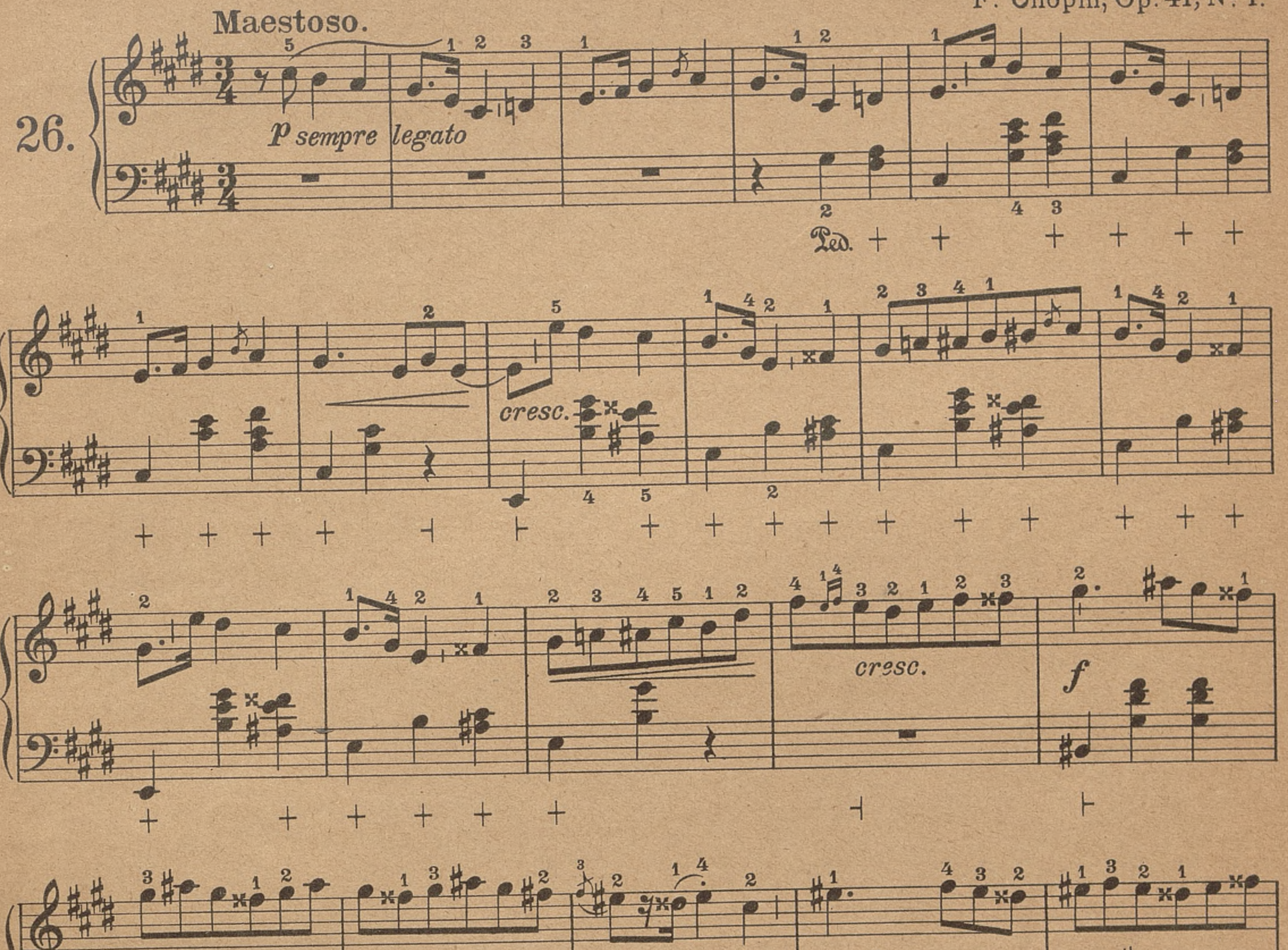

50. Allegretto. (Notre temps, Nº 2.) 137

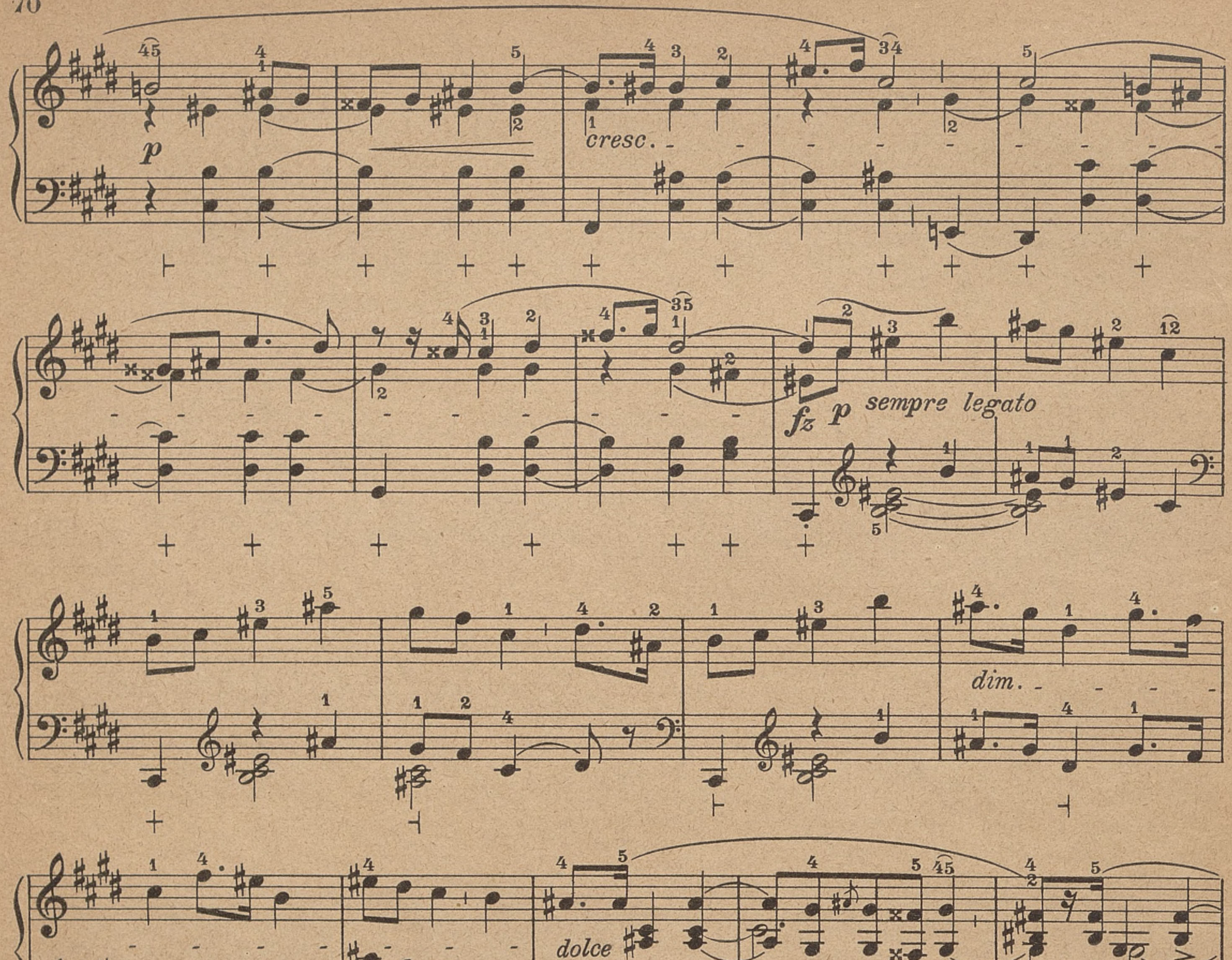

51. Allegretto. Opus posth. 141


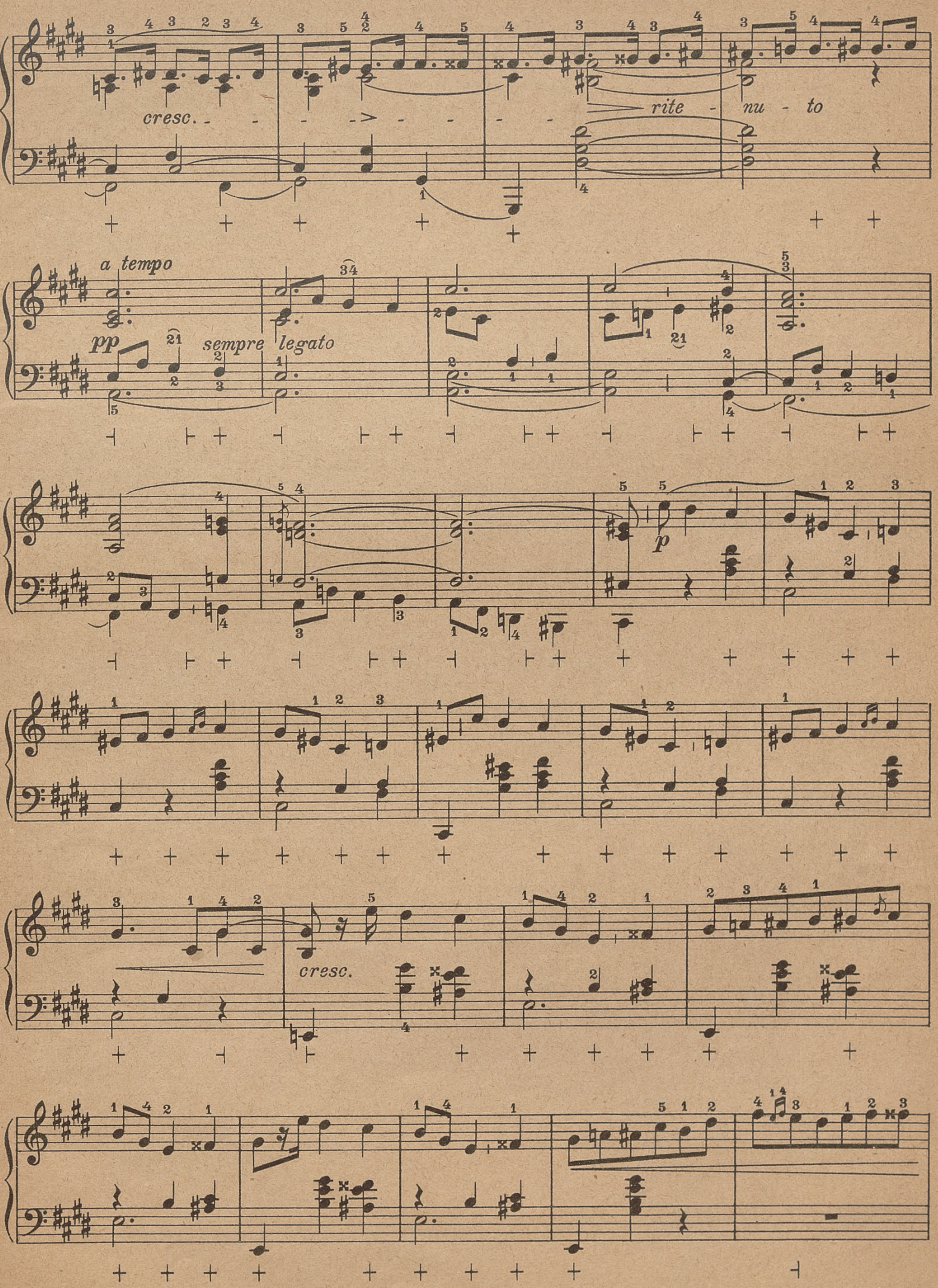
Mazurkas.

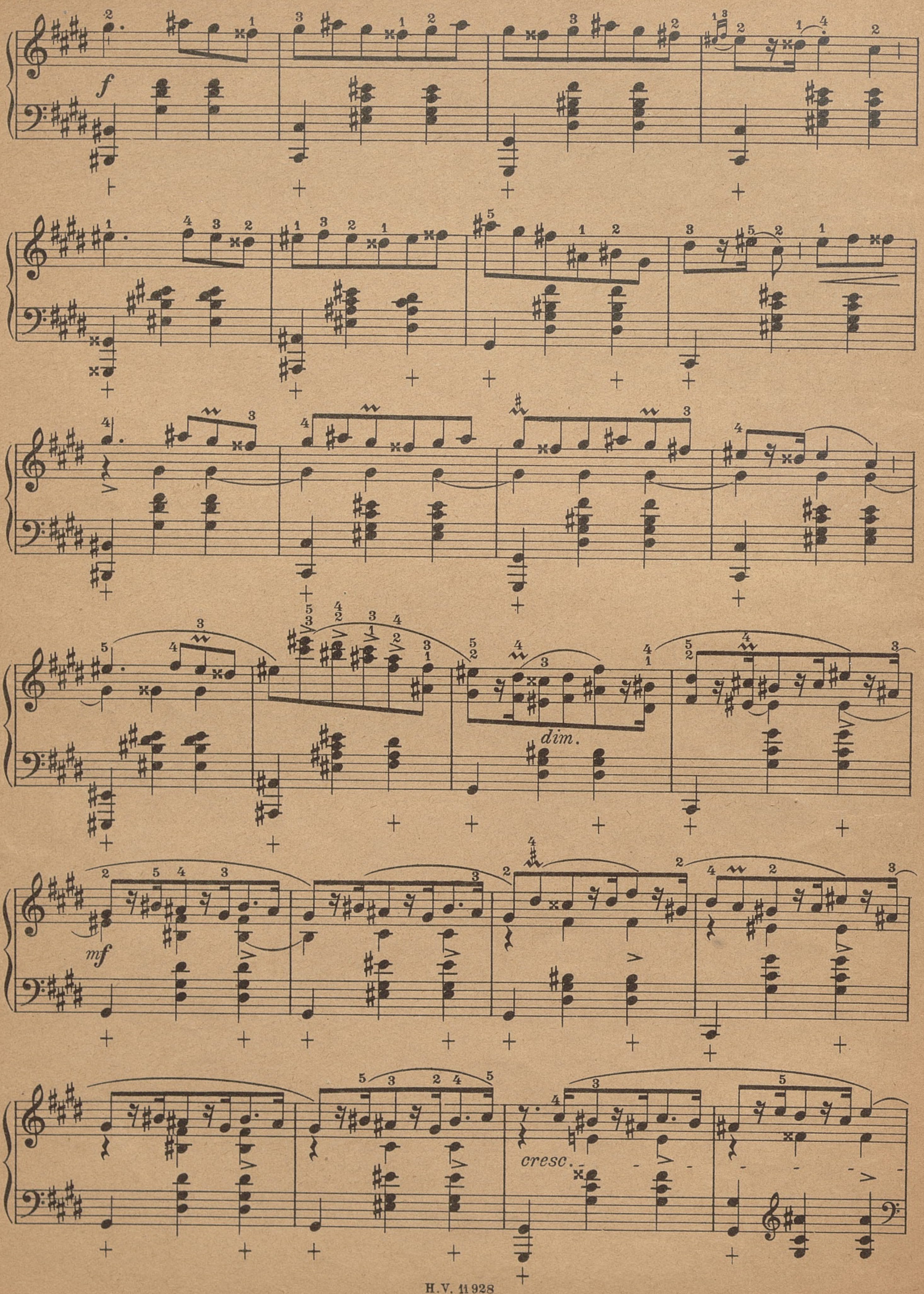
F. Chopin, Op. 41, Nº 1.

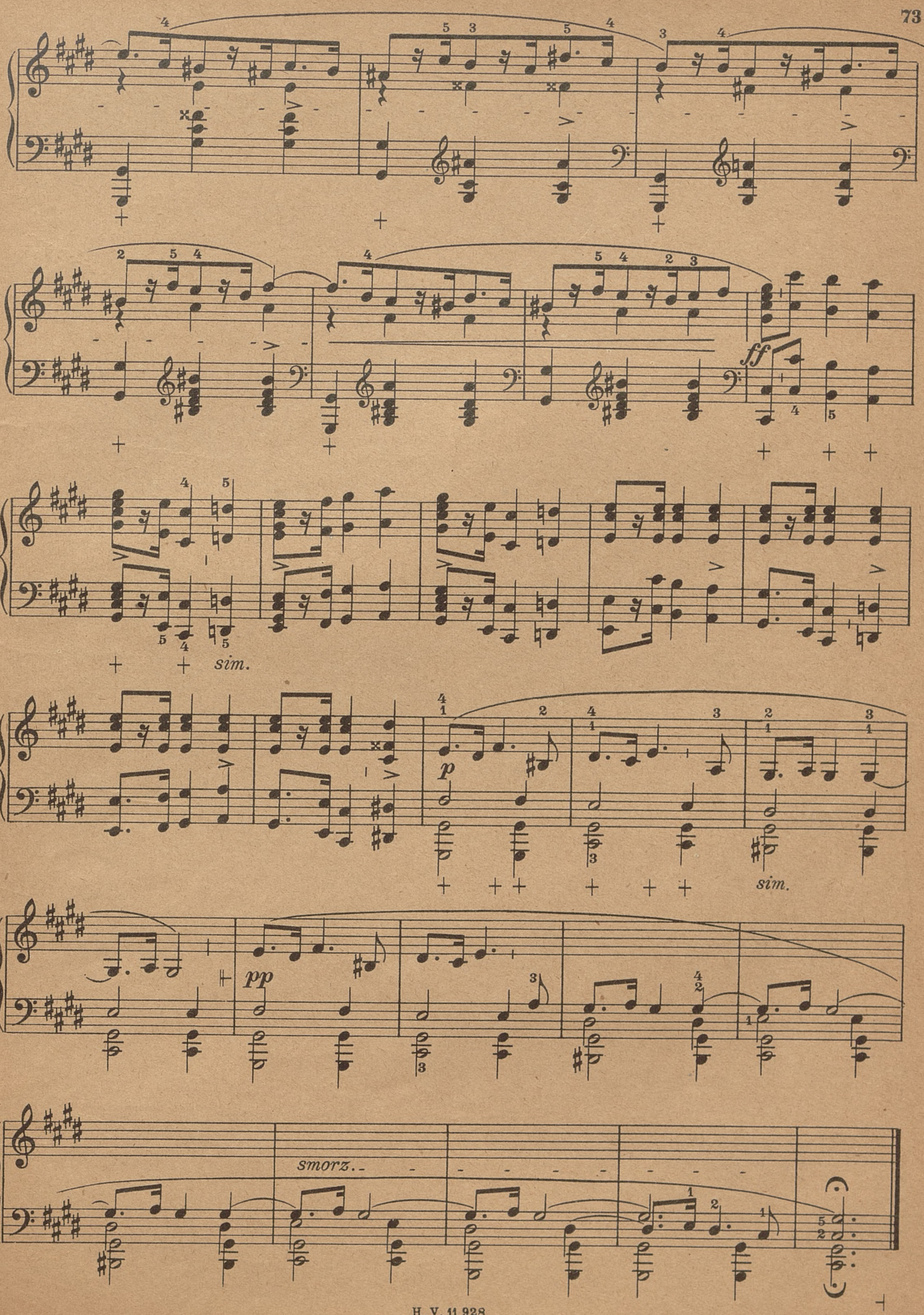
26.




p
cresc.
fz p sempre legato
dim.
dolce

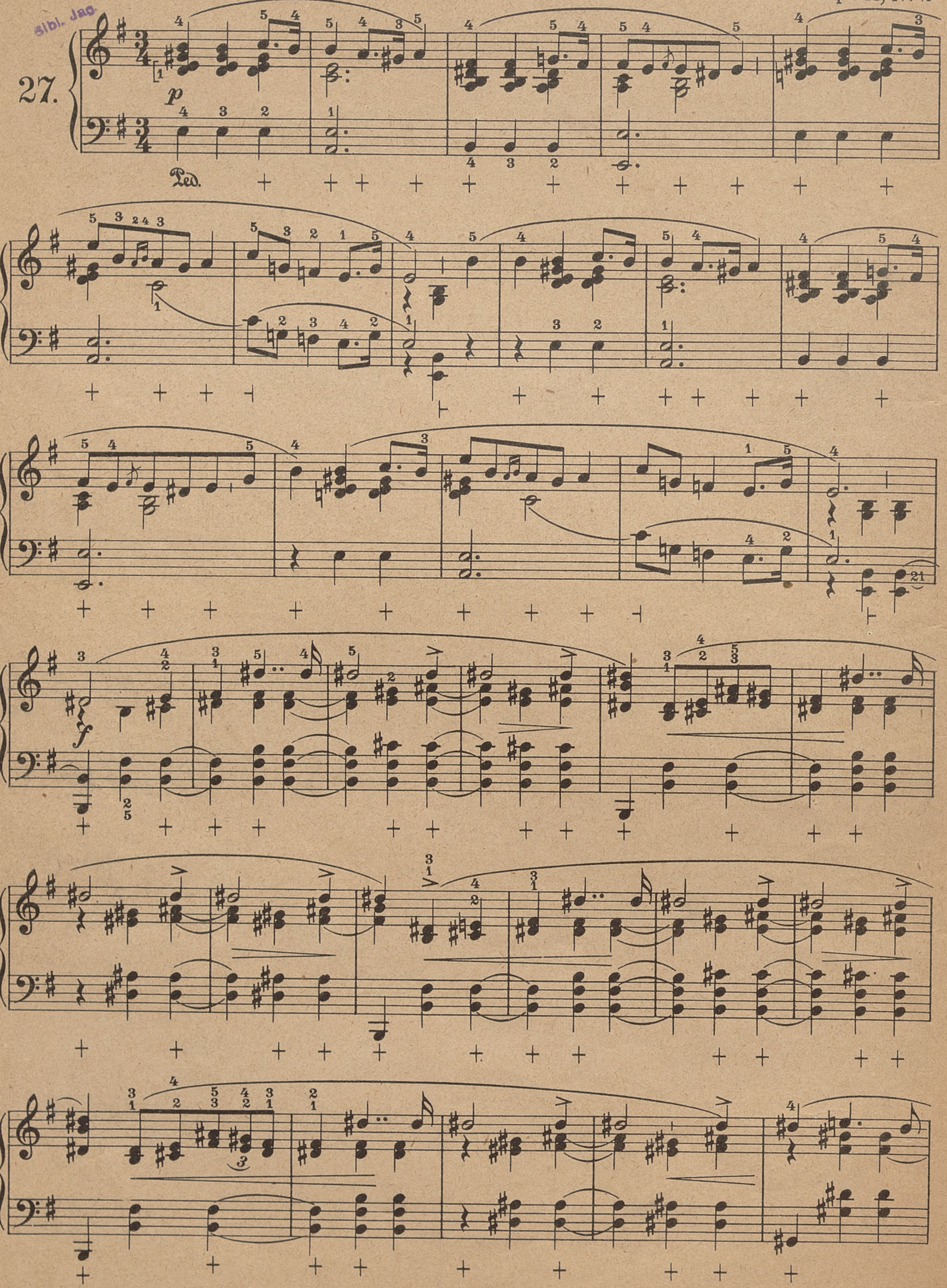

cresc.
rite - nu - to
a tempo
pp
sempre legato
p
cresc.

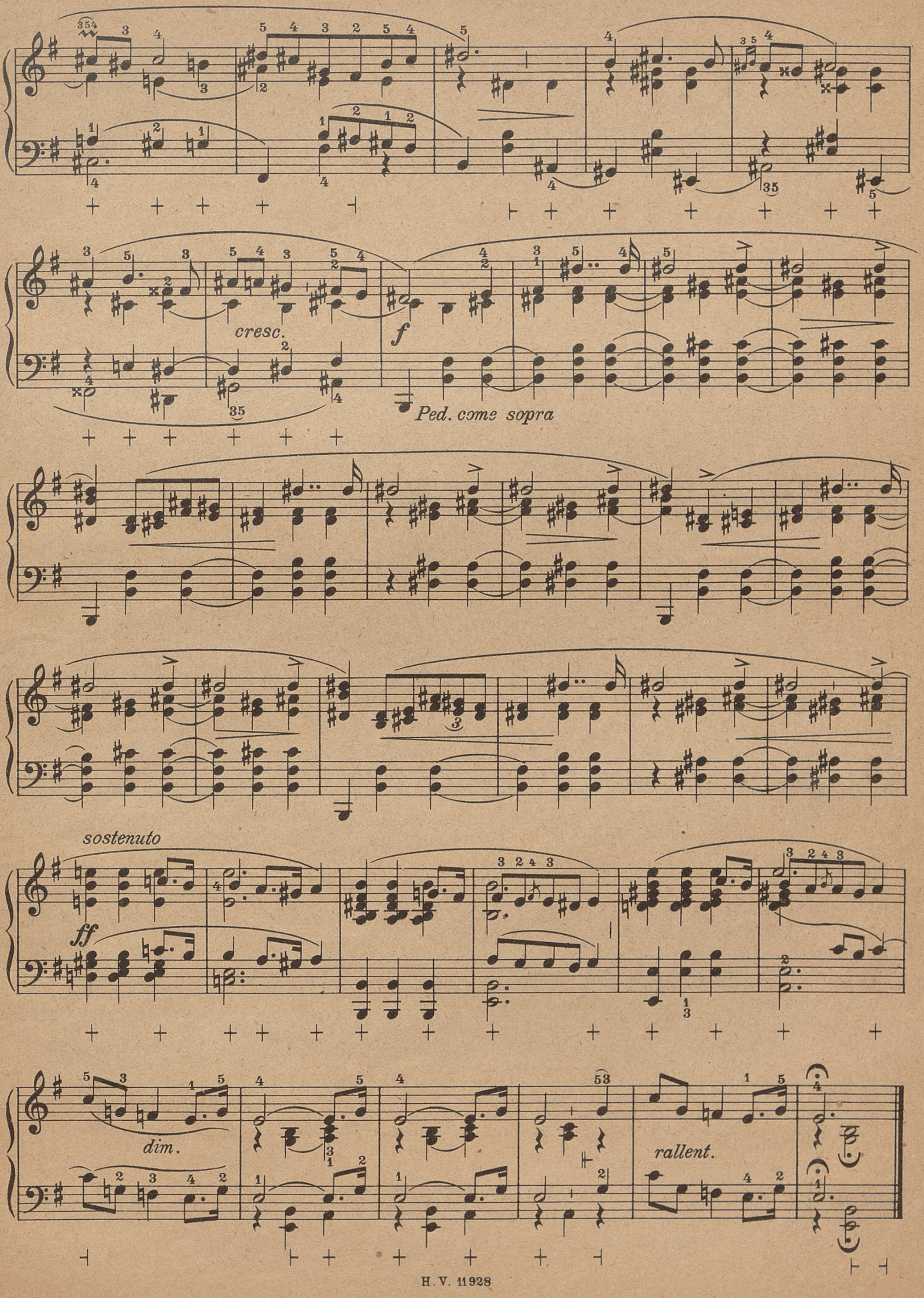

f
dim.
mf
cresc.


sim.
p
sim.
pp
smorz.

Andantino. Op. 41, № 2

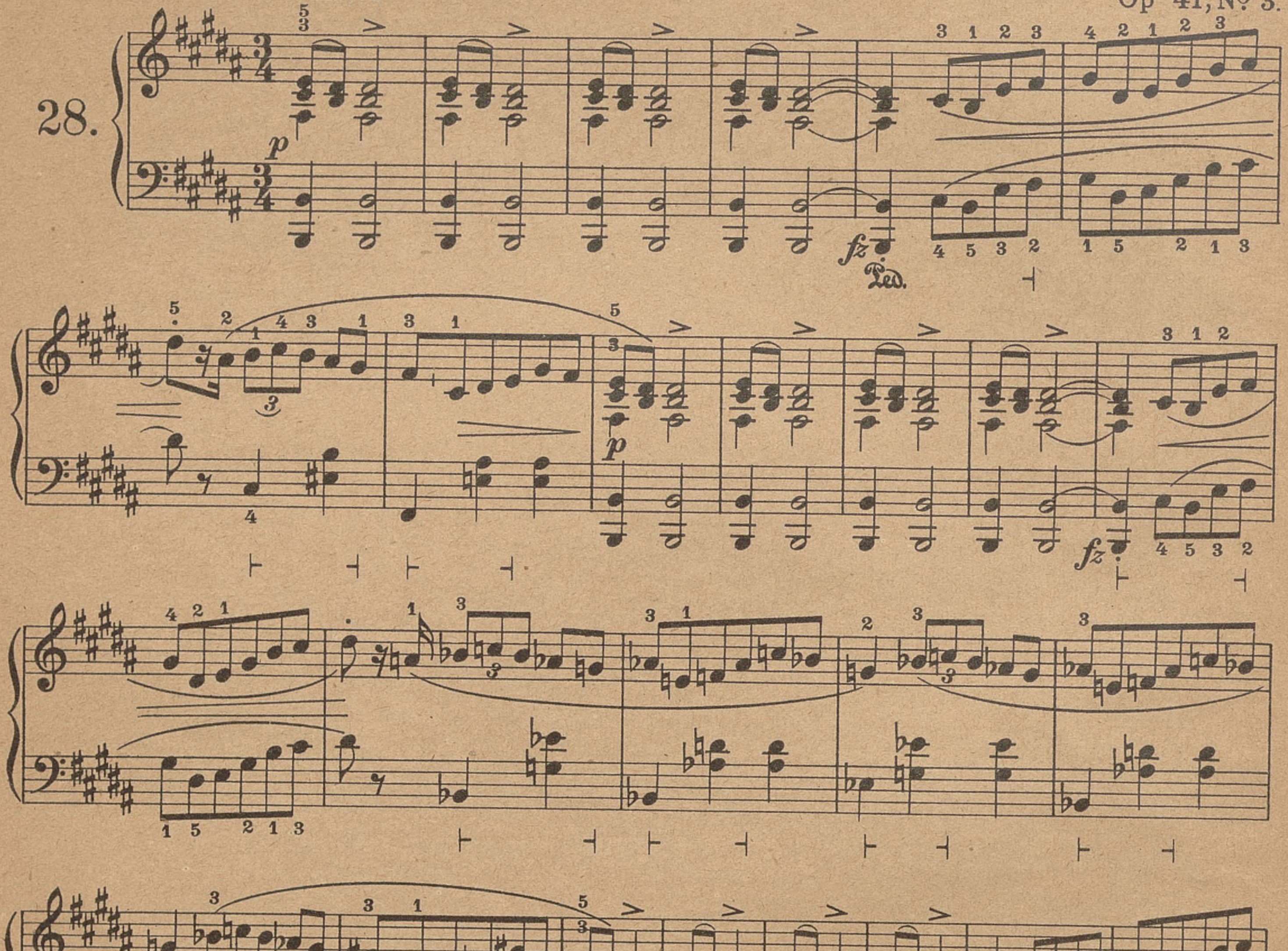
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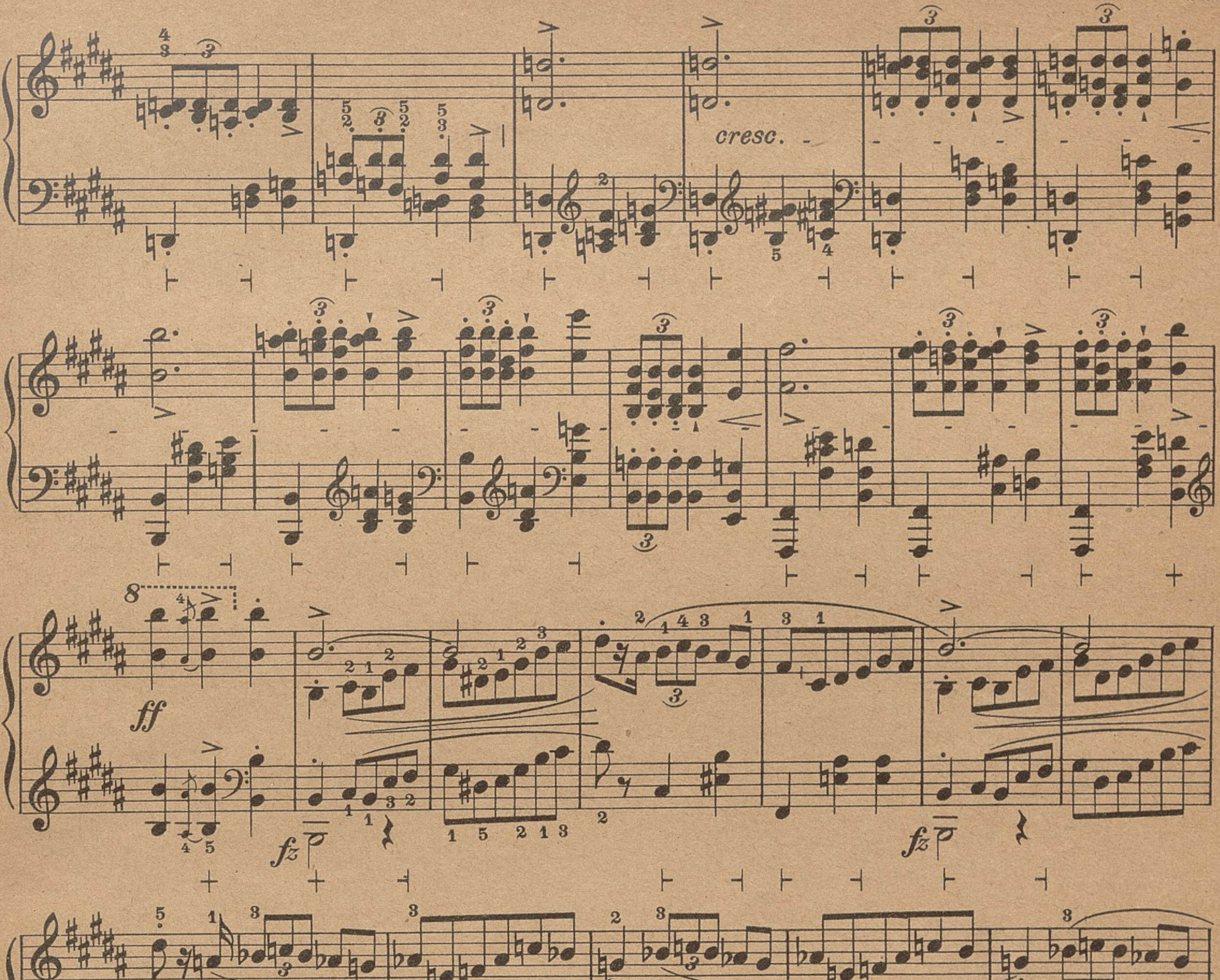



cresc.
Ped. come sopra
sostenuto
dim.
rallent.

Animato. Op 41, Nº 3.

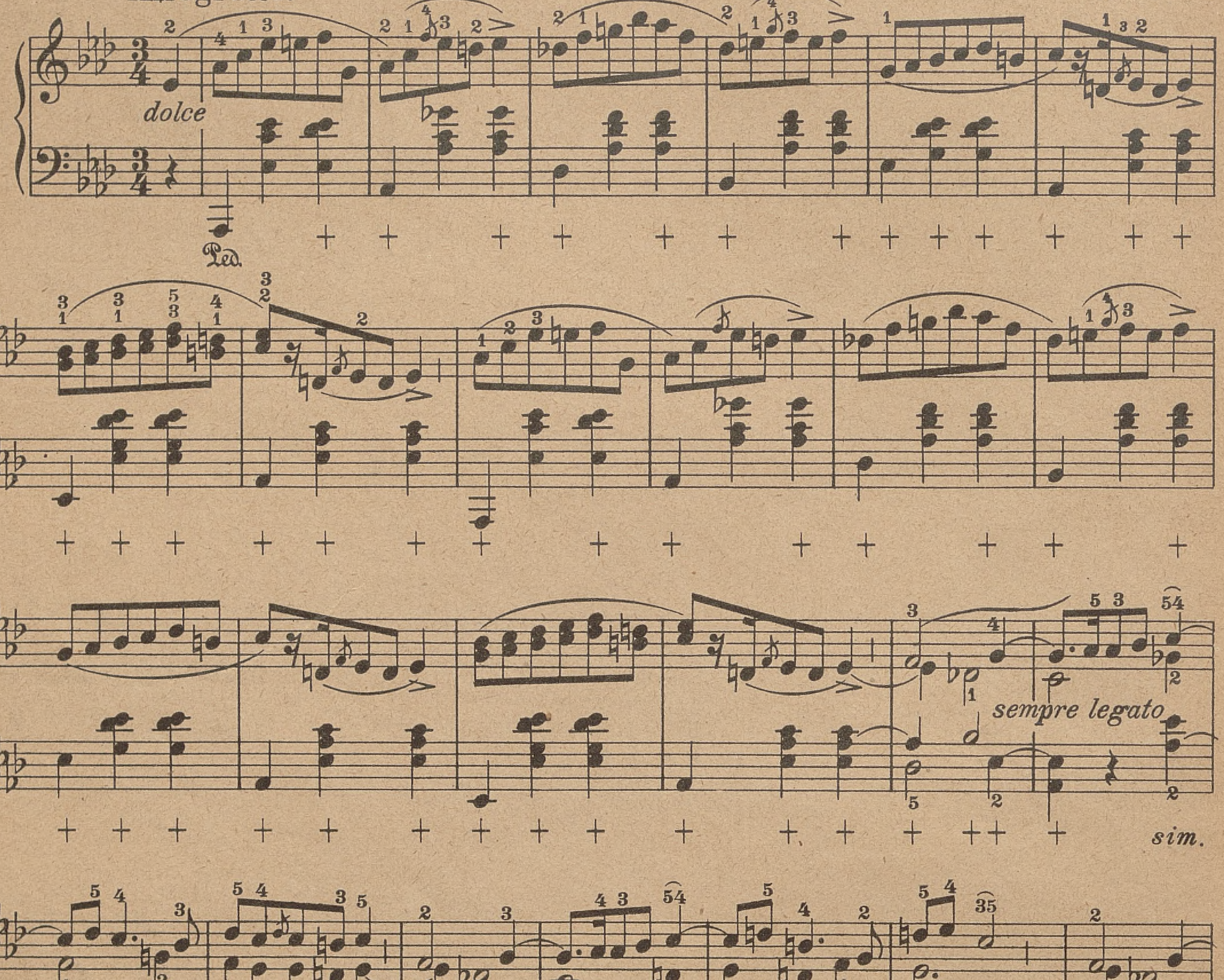
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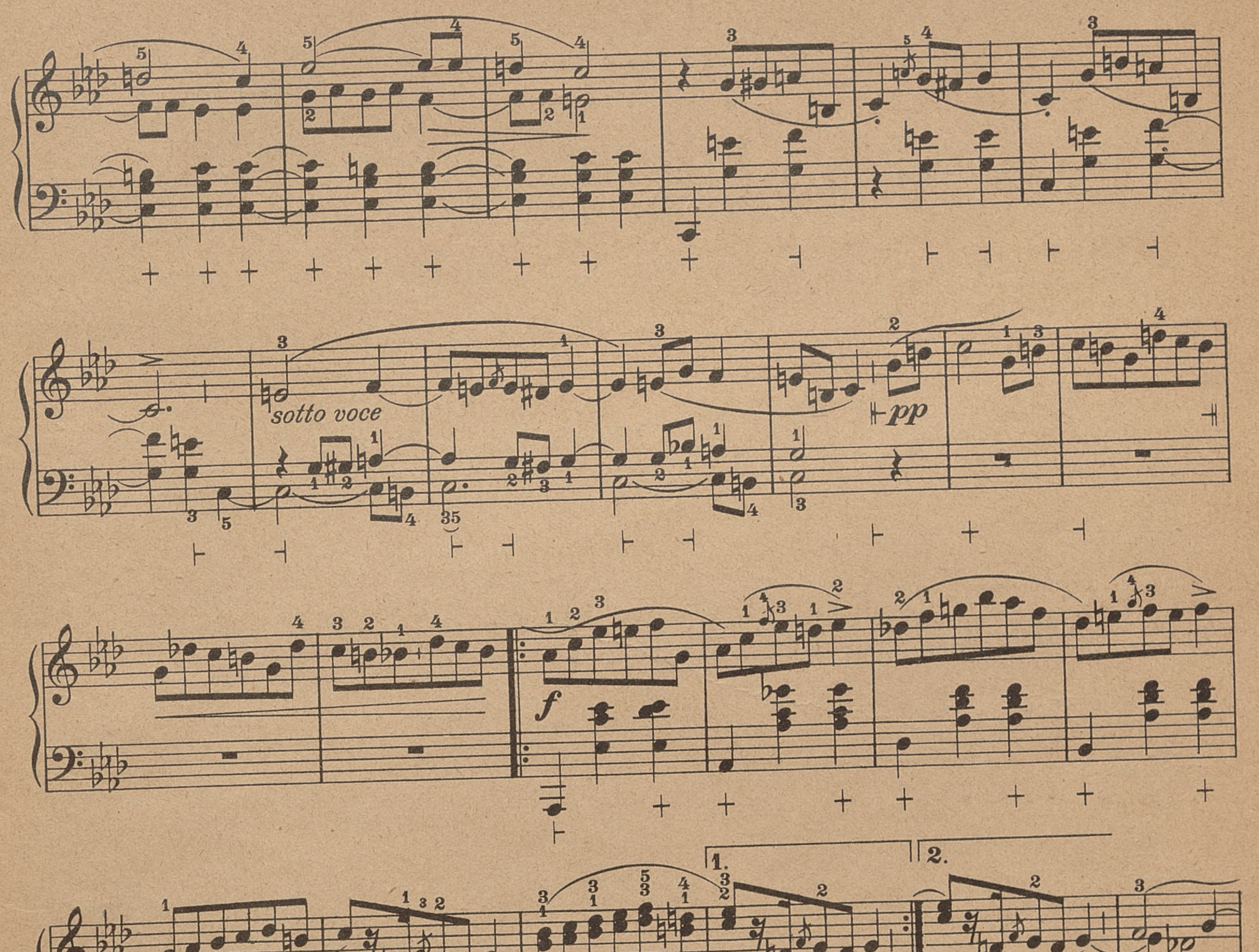



cresc.
ff
fz
fz
fz
fz
dimin.
p

Allegretto. Op. 41, No 4.

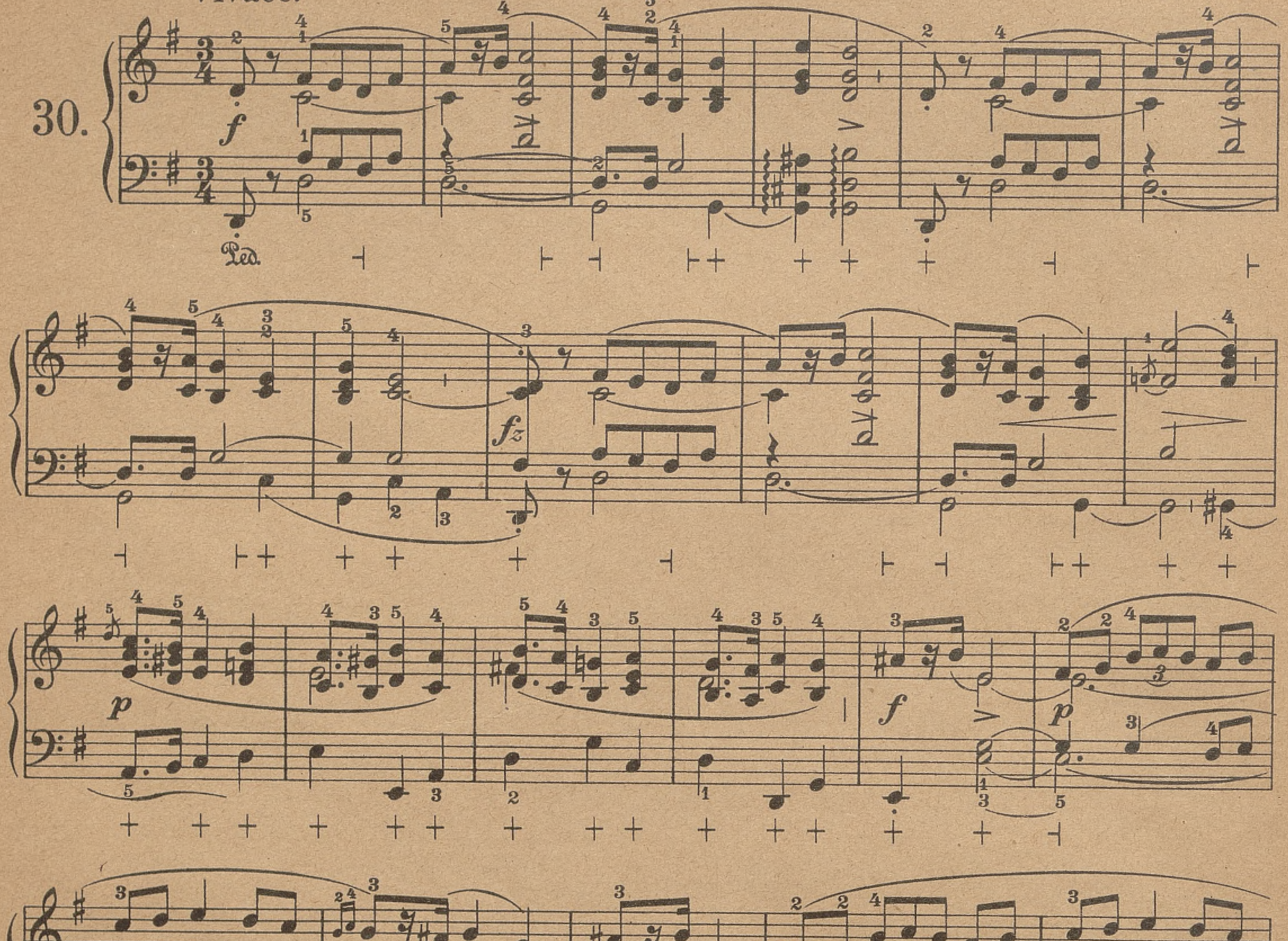
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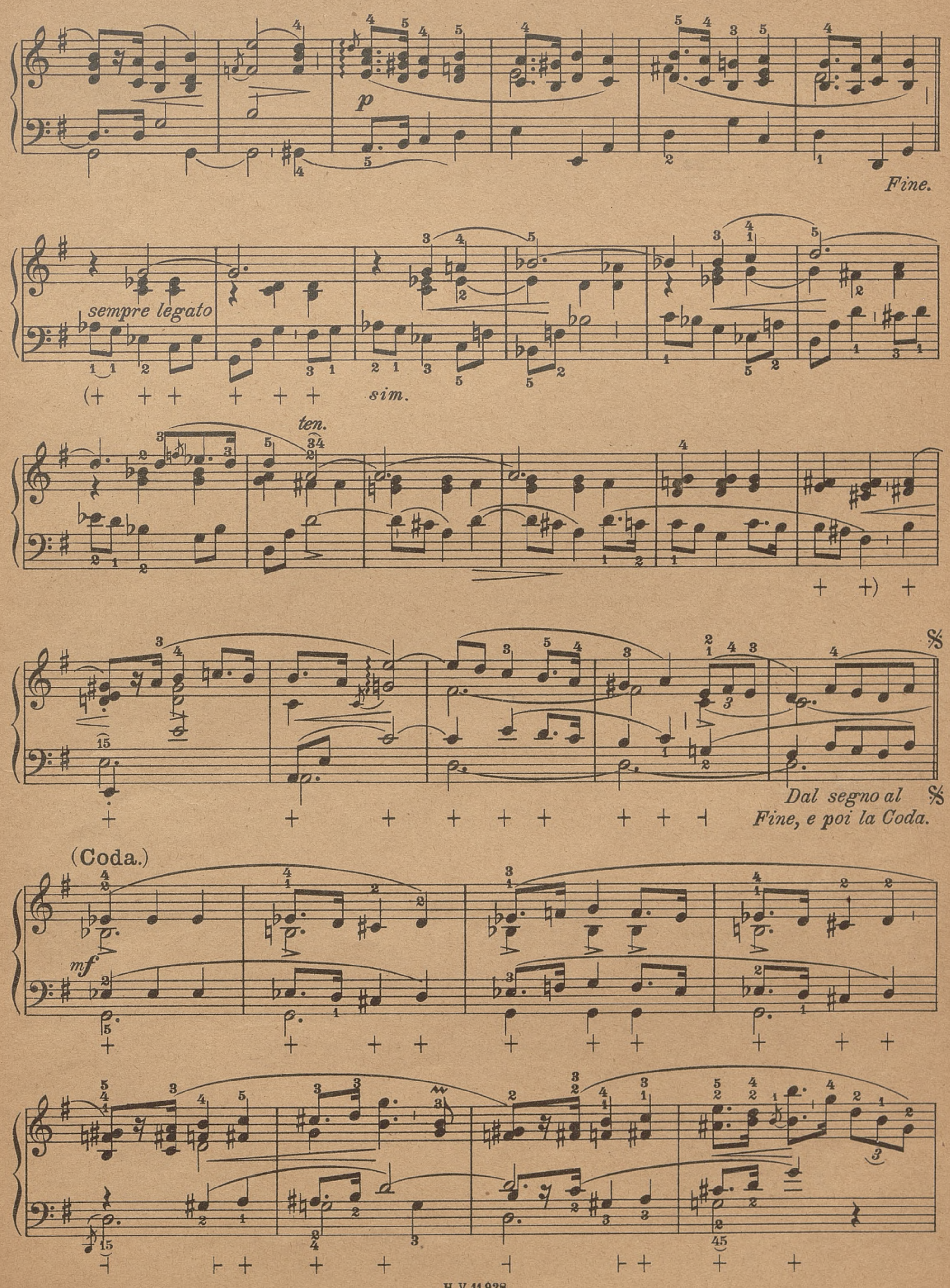


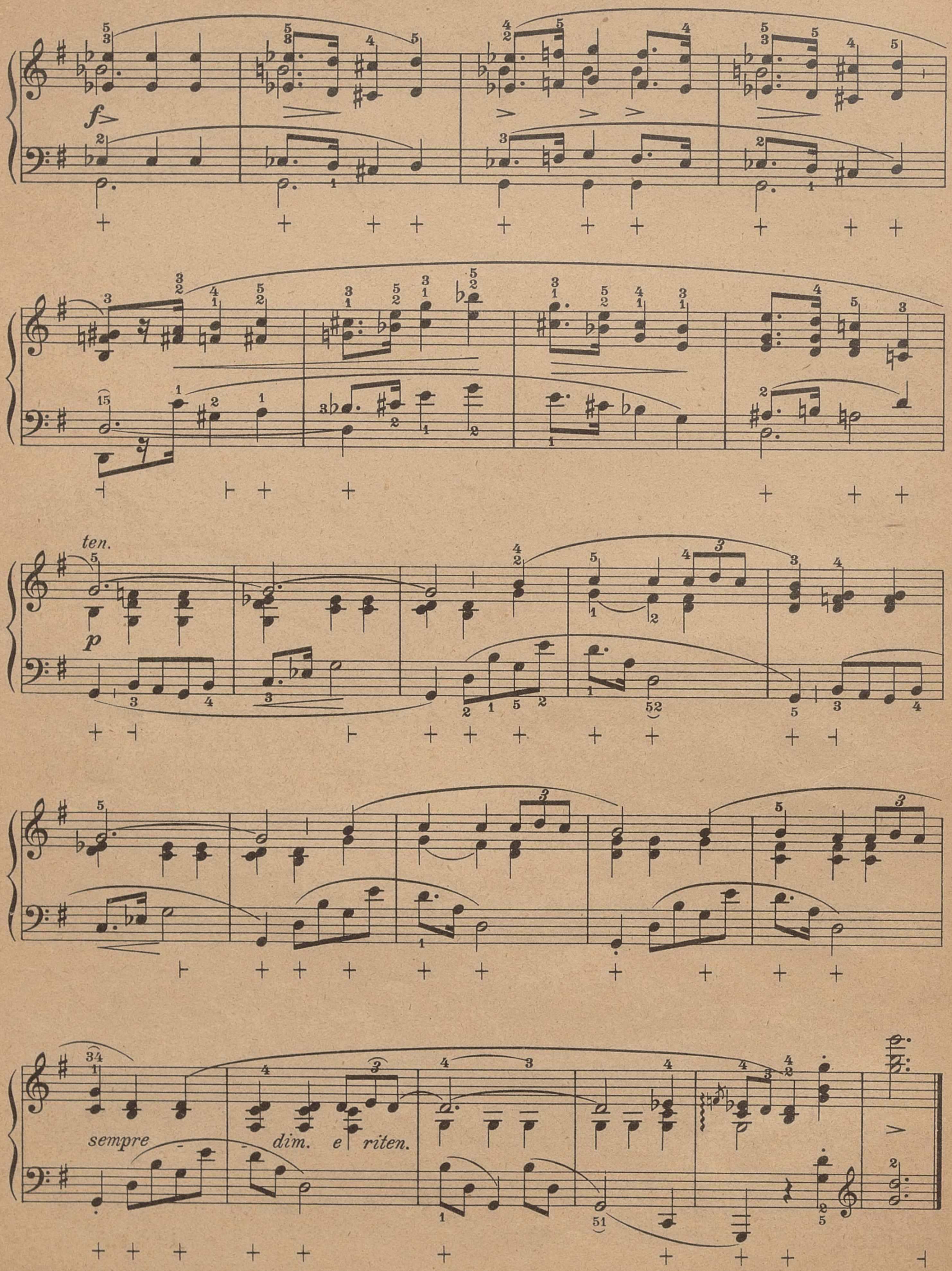

sotto voce
pp
f
sim.
dim.
rit.

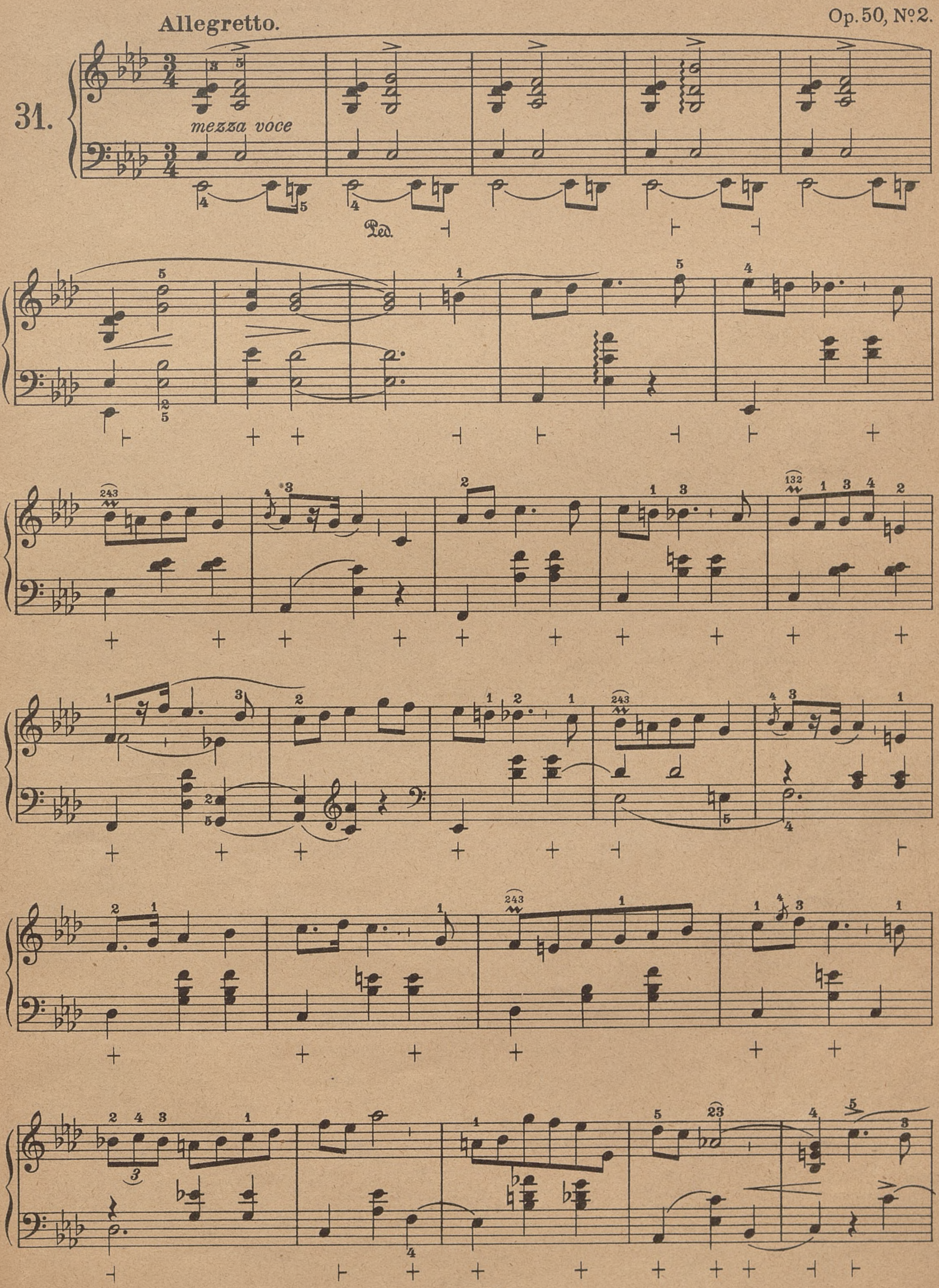
Vivace. Op. 50, № 1.

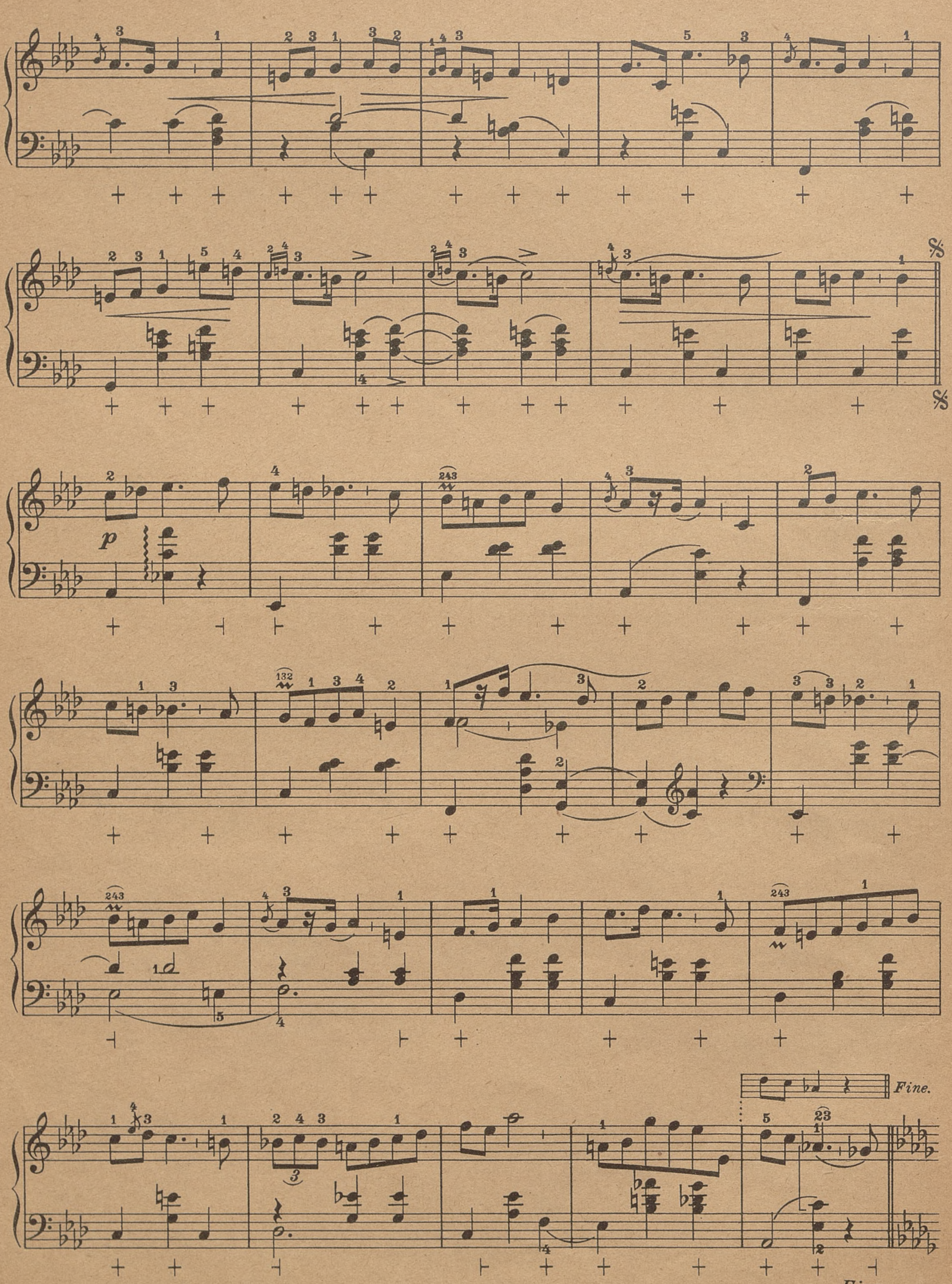
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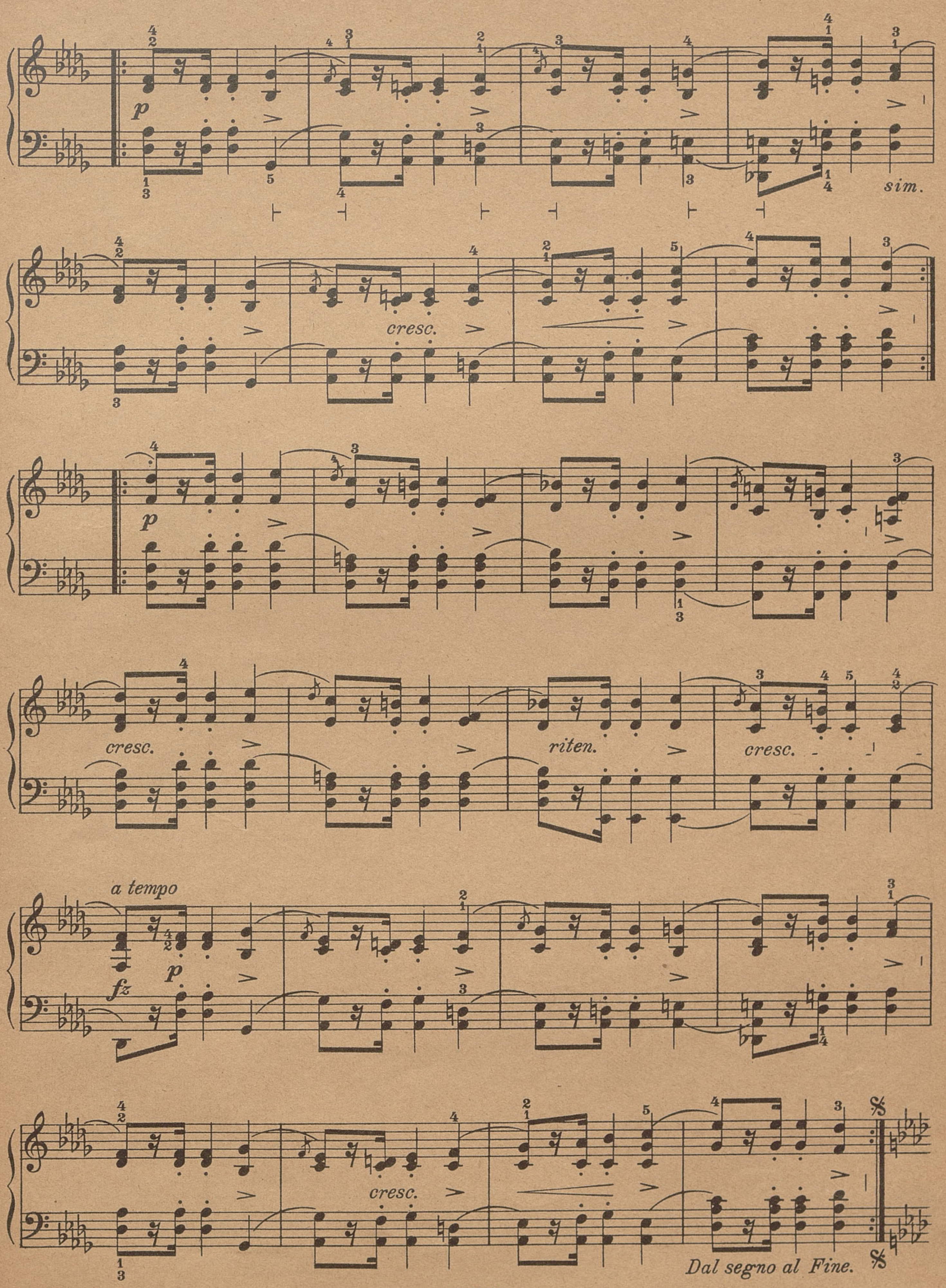



p
Fine.
sempre legato
sim.
ten.
Dal segno al Fine, e poi la Coda.
(Coda.)
mf

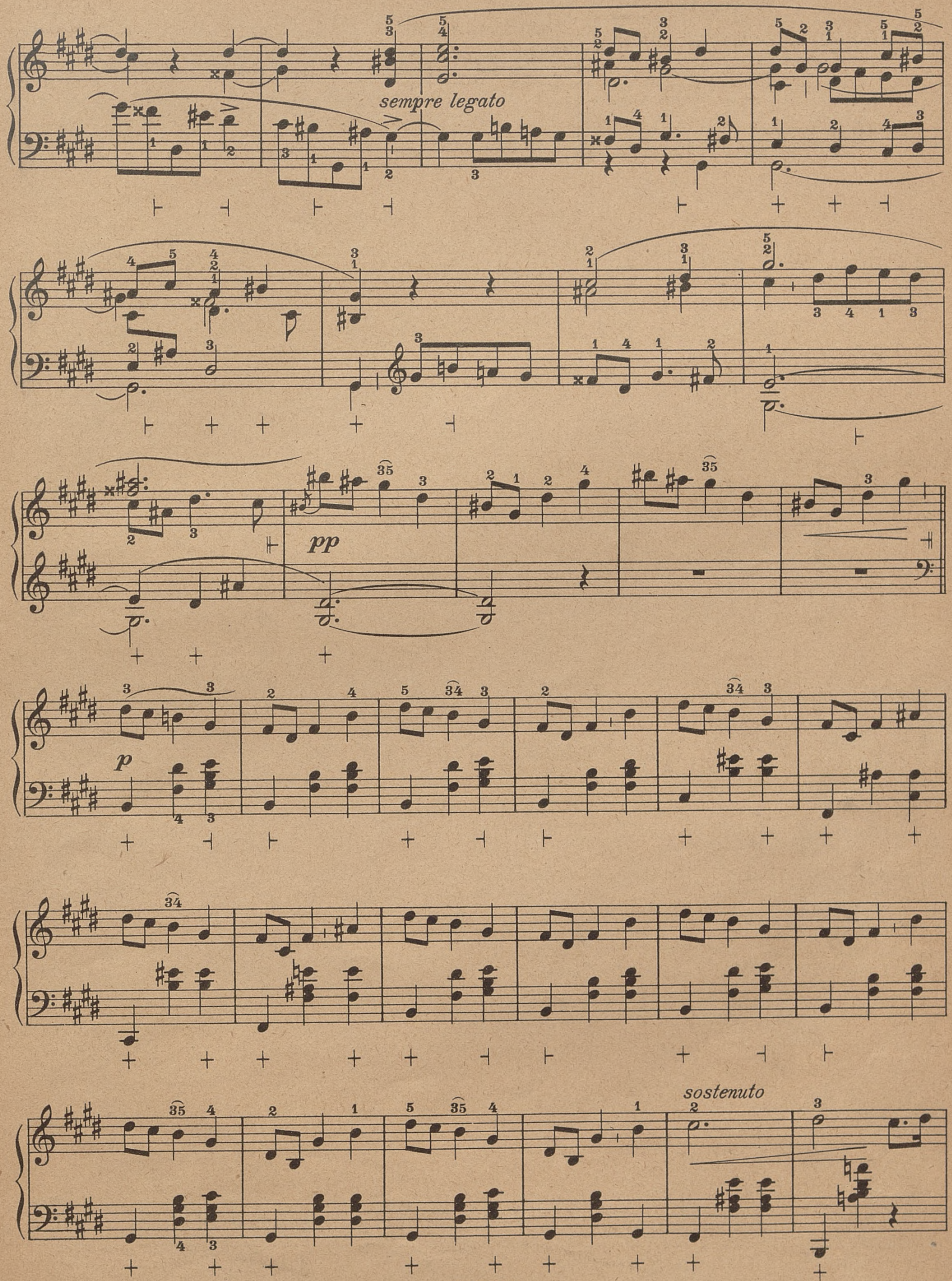

f
p
ten.
sempre
dim. e riten.

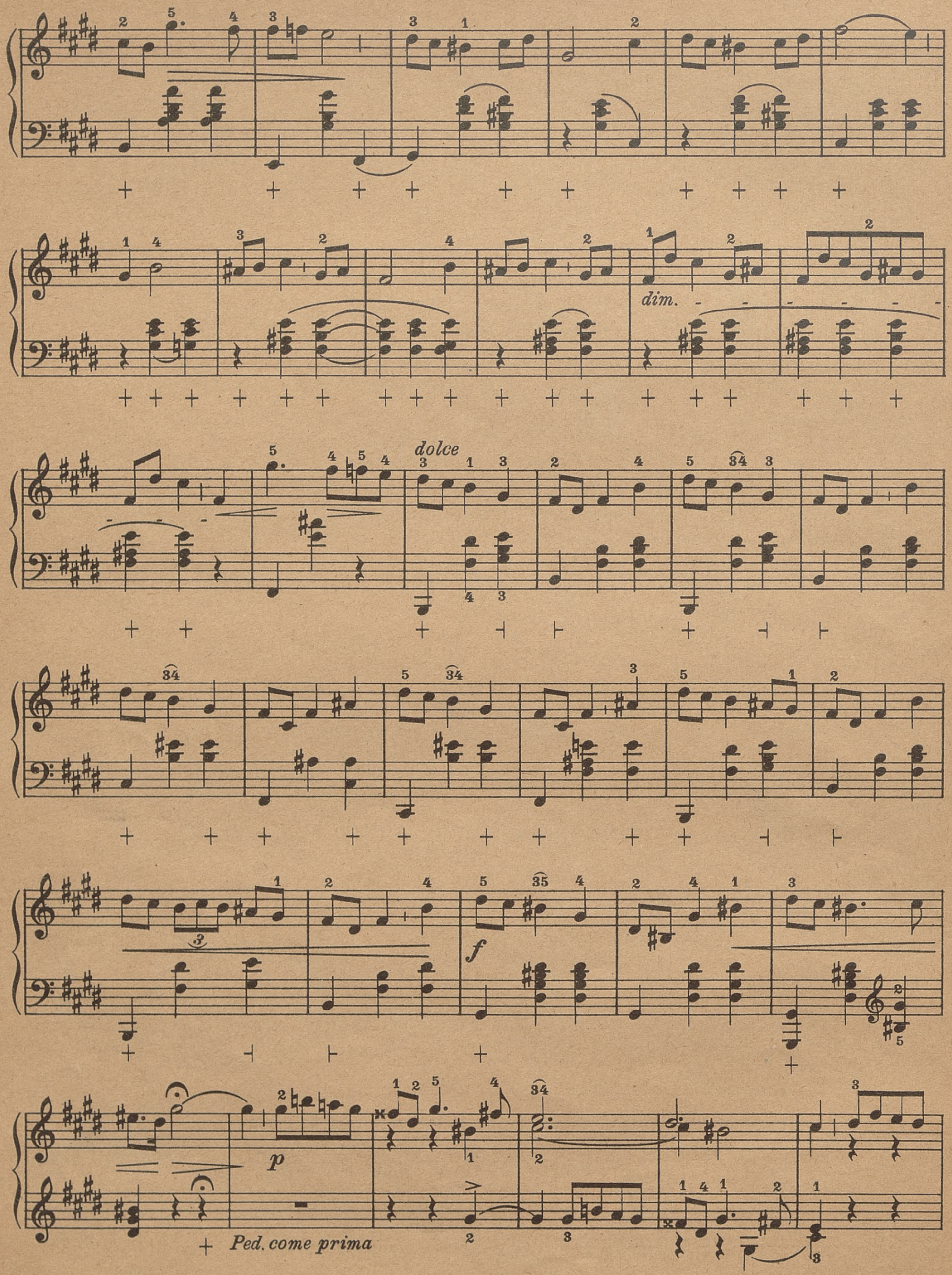

Allegretto.
Op. 50, №2.
31.
mezza voce
Ped.

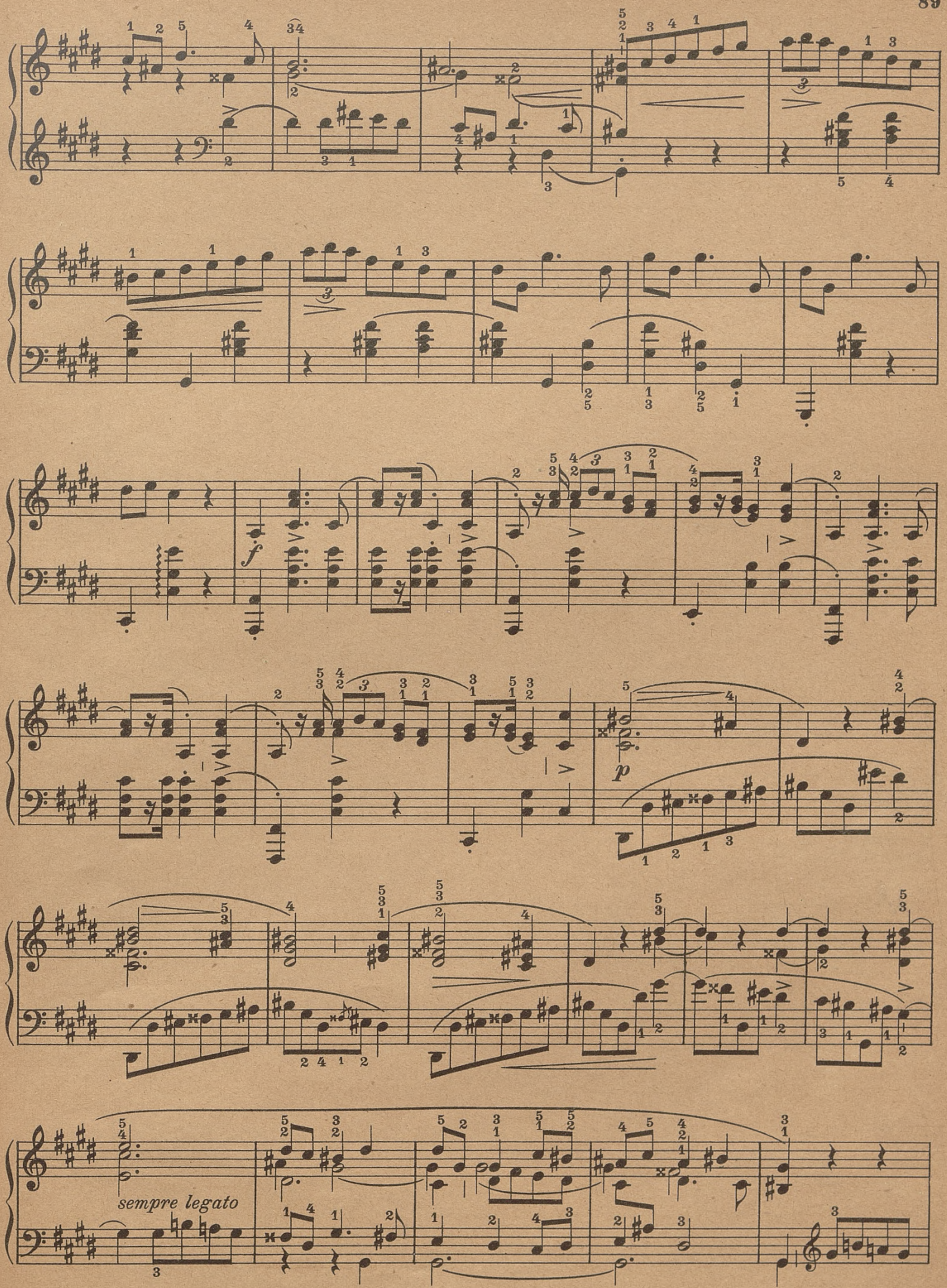

p
Fine.
Fine.

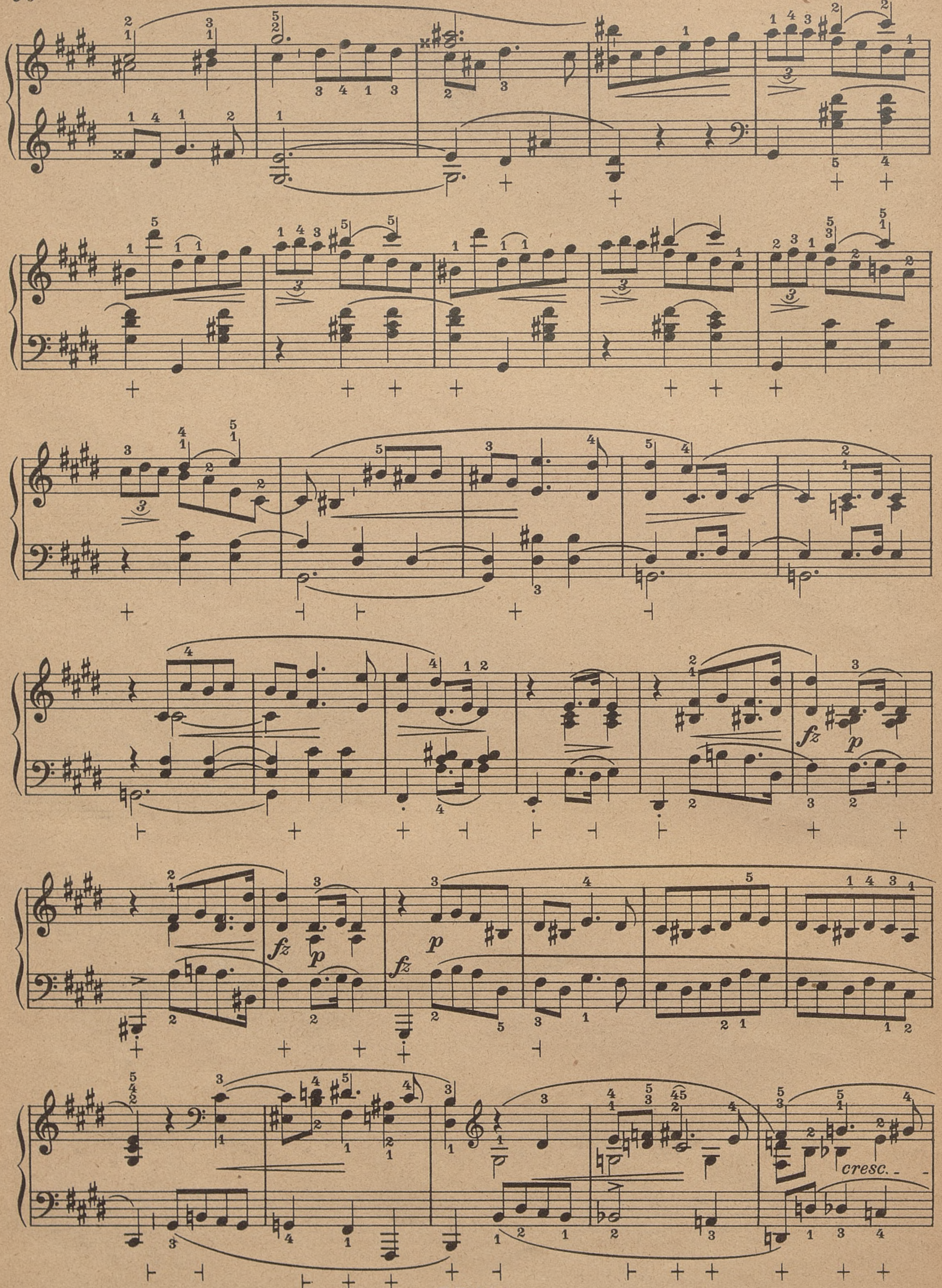

p
sim.
cresc.
p
cresc.
riten.
cresc.
a tempo
fz
p
cresc.
Dal segno al Fine.

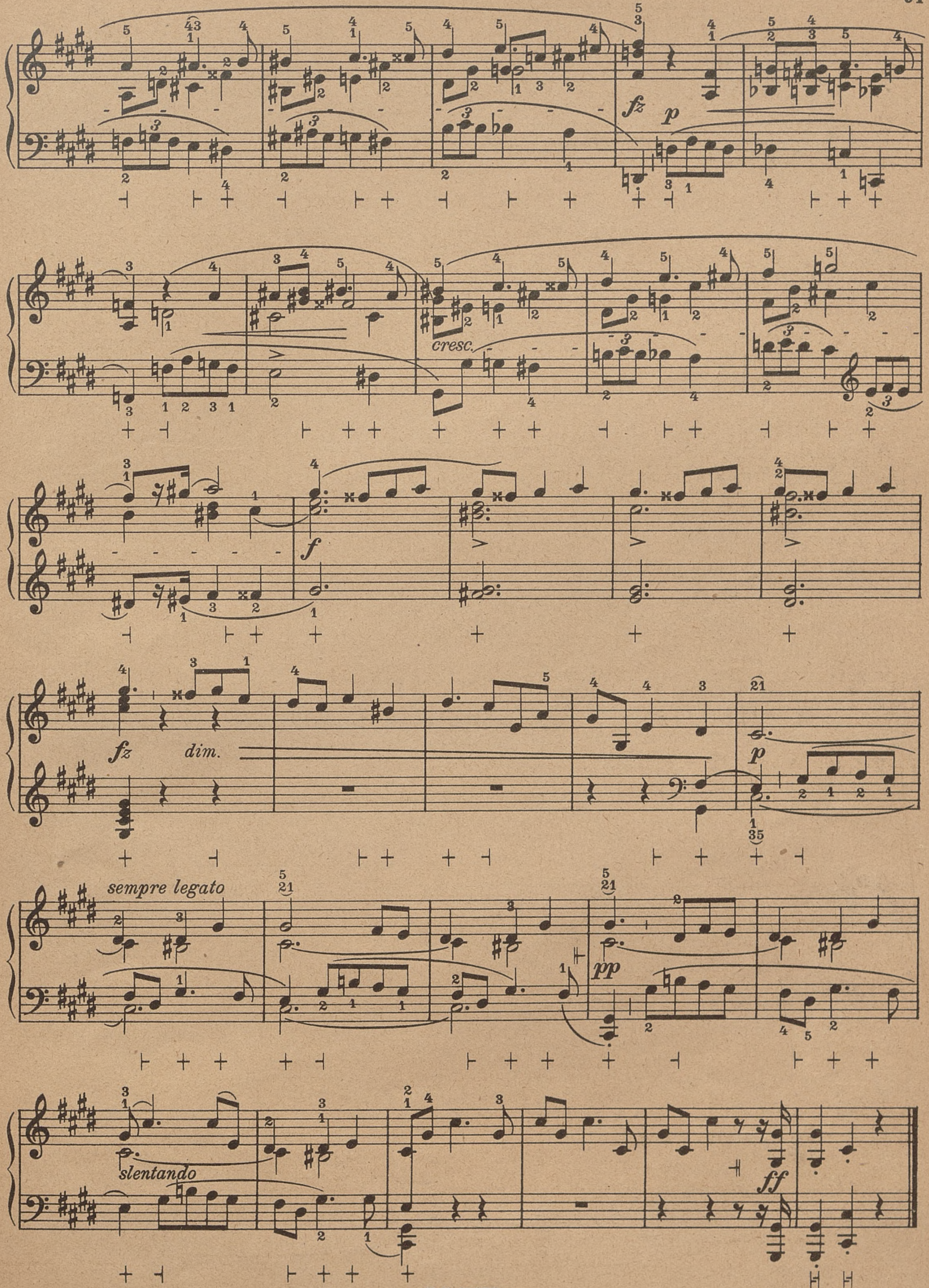

Moderato.
Op. 50, Nº 3.
32.
m. v. sempre legato
Ped.
f
p


sempre legato
pp
p
sostenuto


dim.
dolce
Ped. come prima

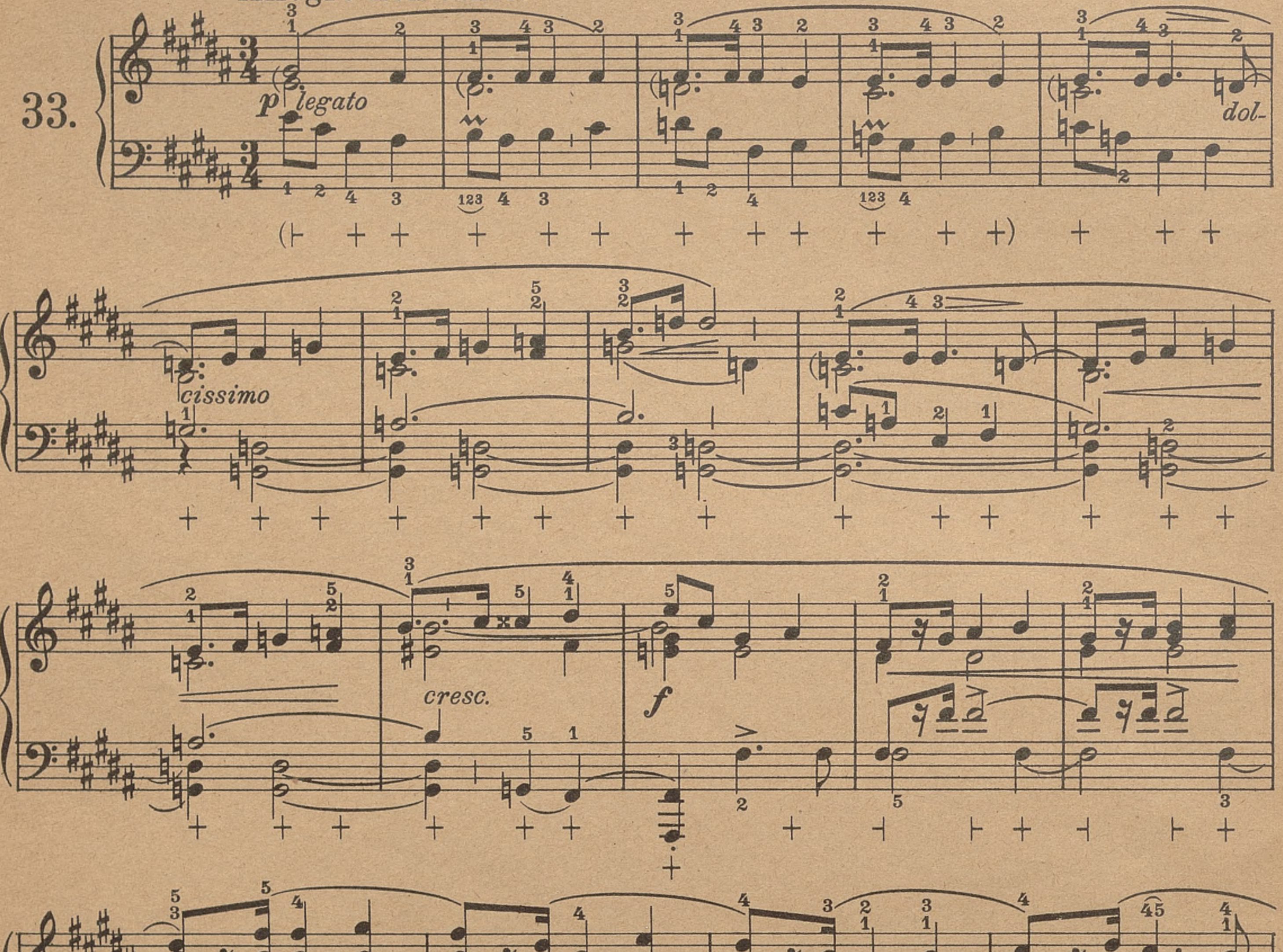

sempre legato

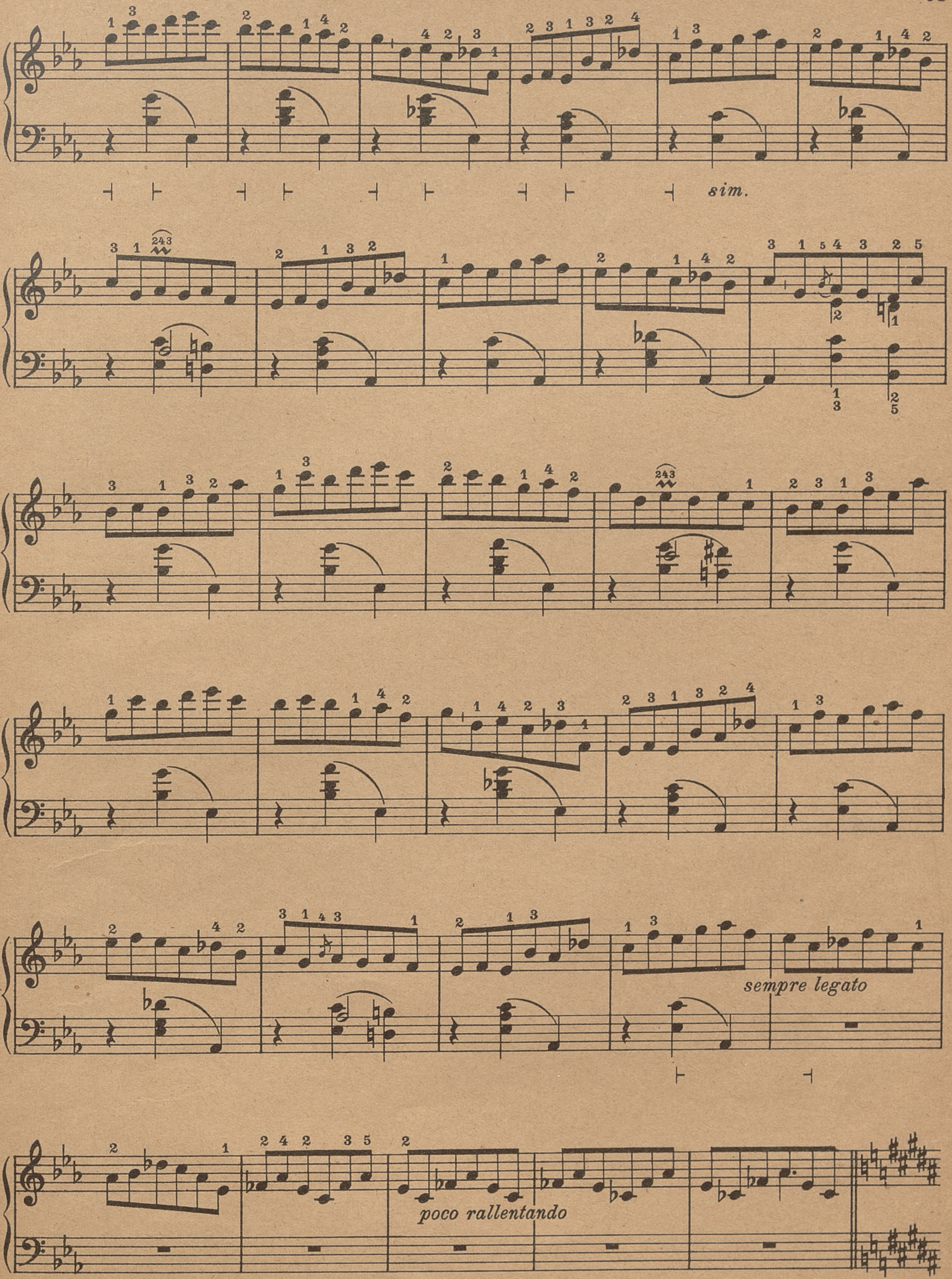

fz
p
fz
p
p
fz
cresc.


cresc.
dim.
sempre legato
slentando

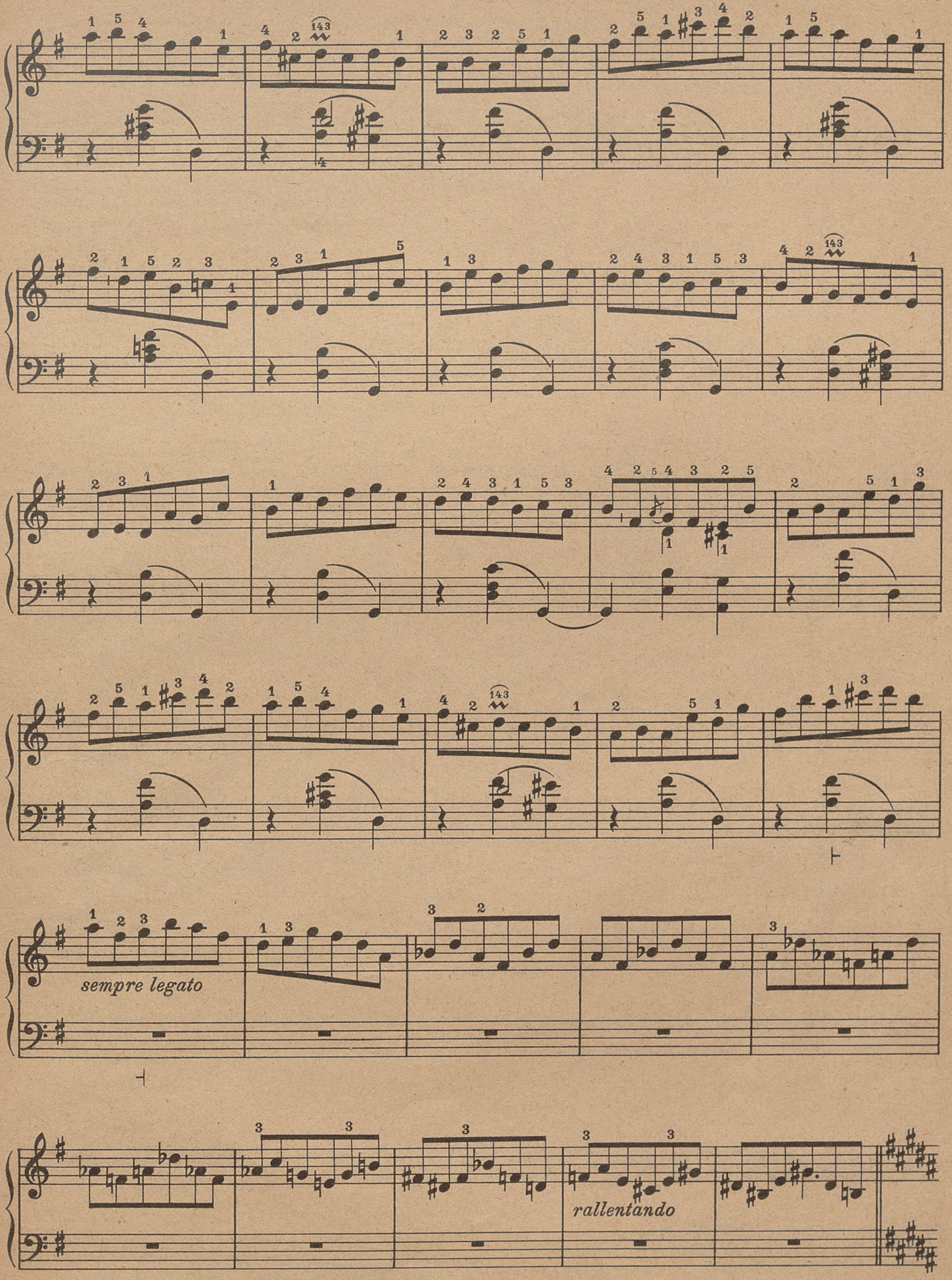
Allegro non tanto. Op. 56, Nº 1.

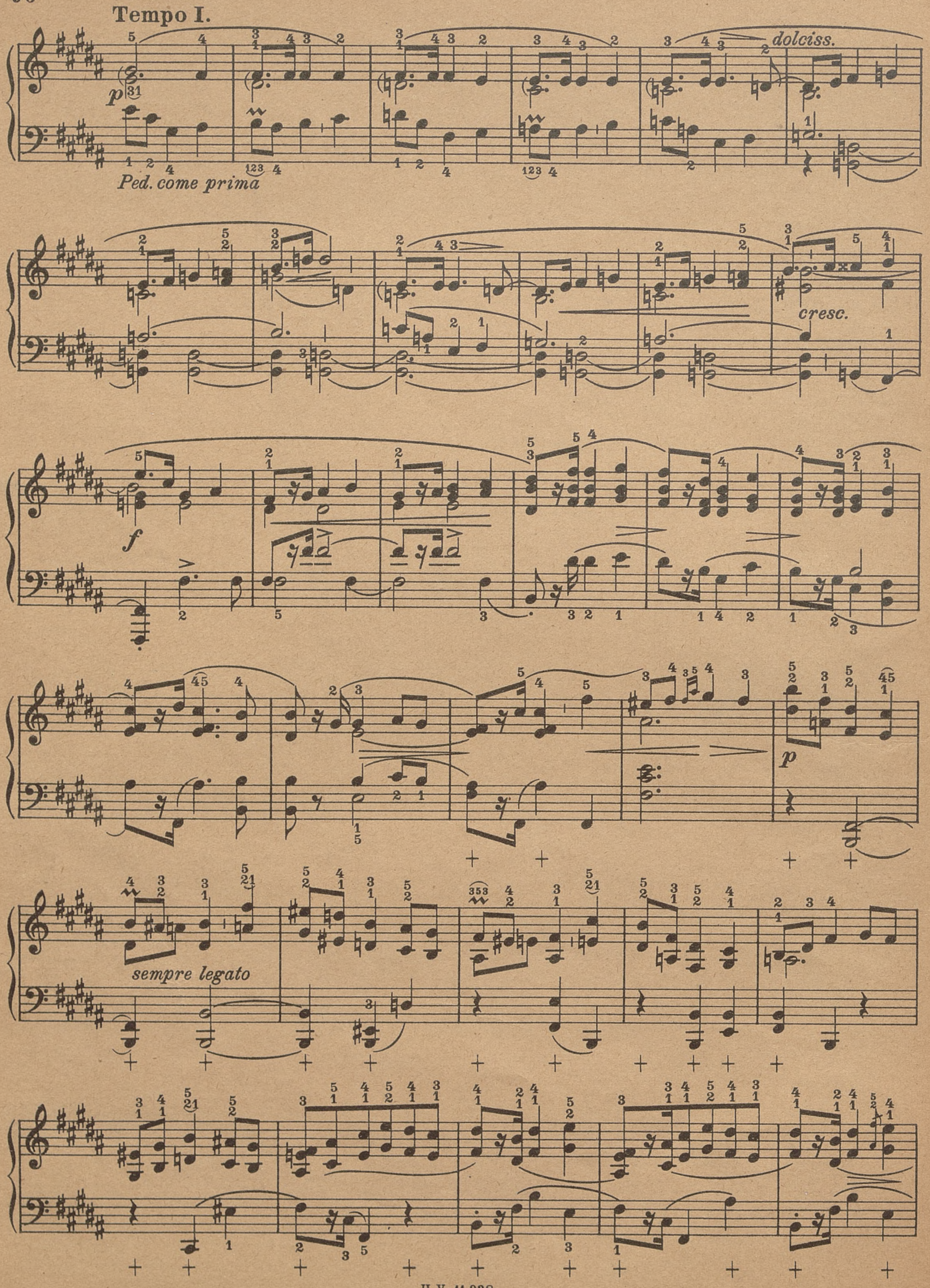
33.

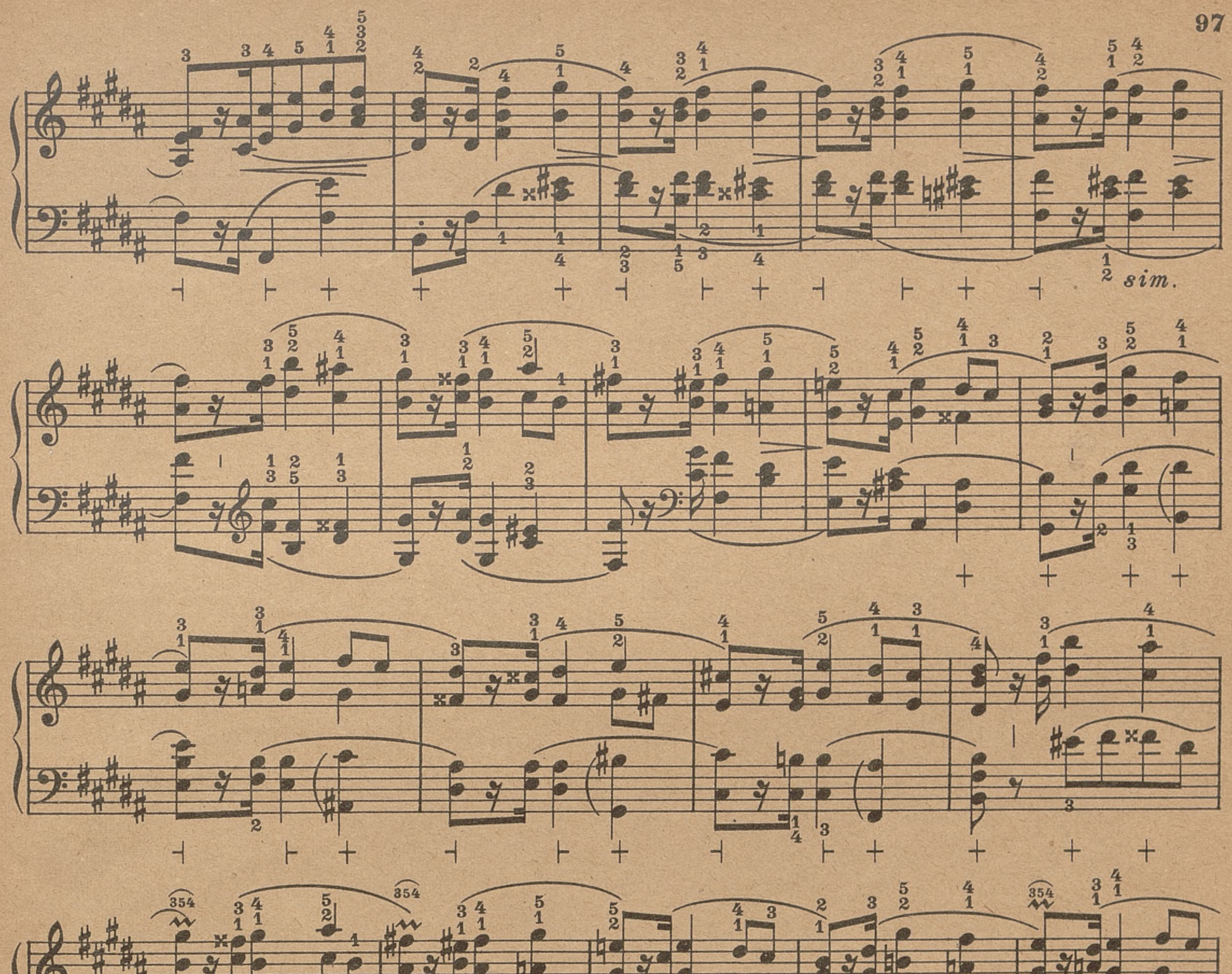


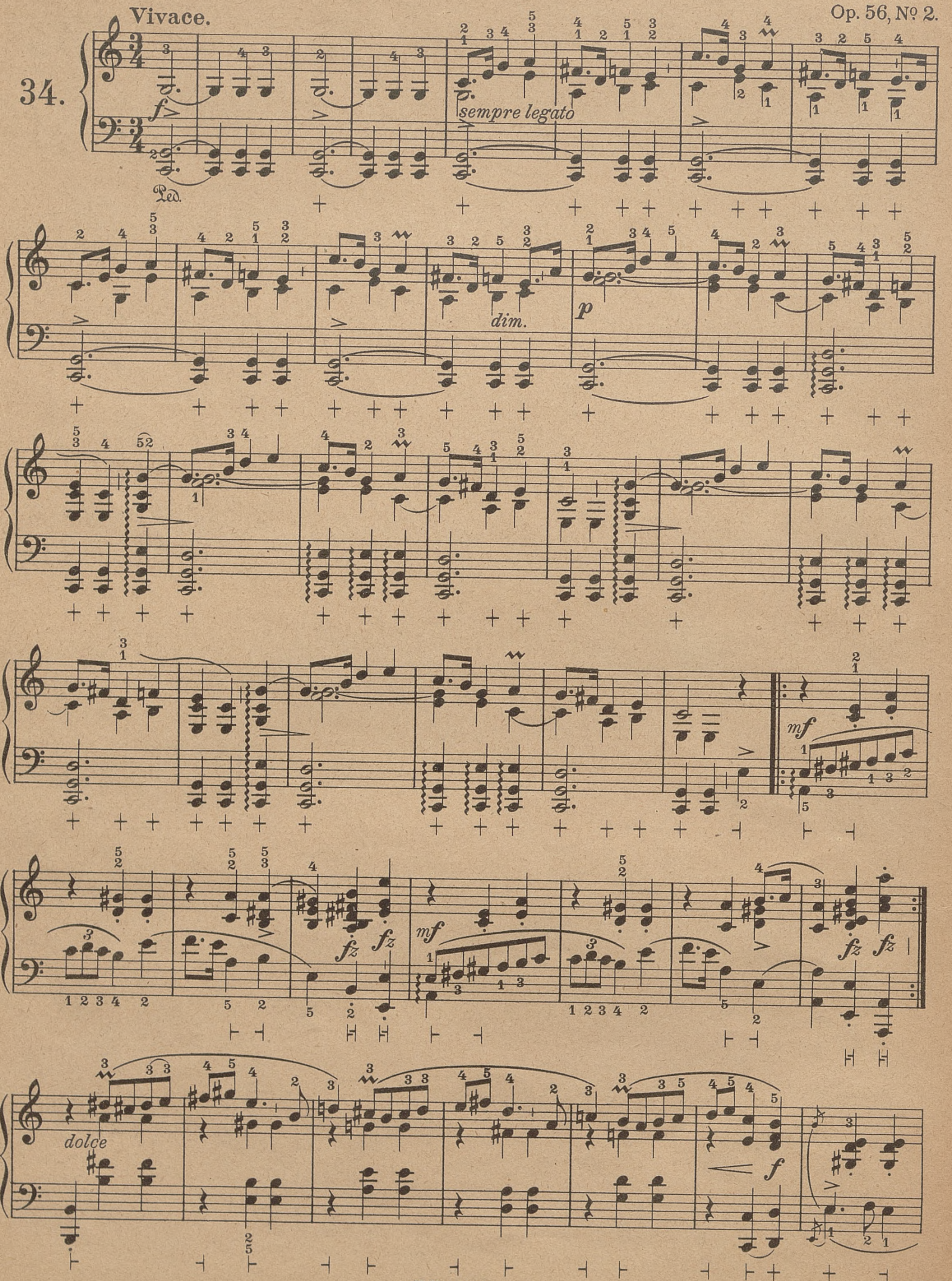

sim.
sempre legato
poco rallentando


Tempo I.
p legato
Ped. come prima
cresc.
f
ritenuto
Poco più mosso.
p leggiero
sim.

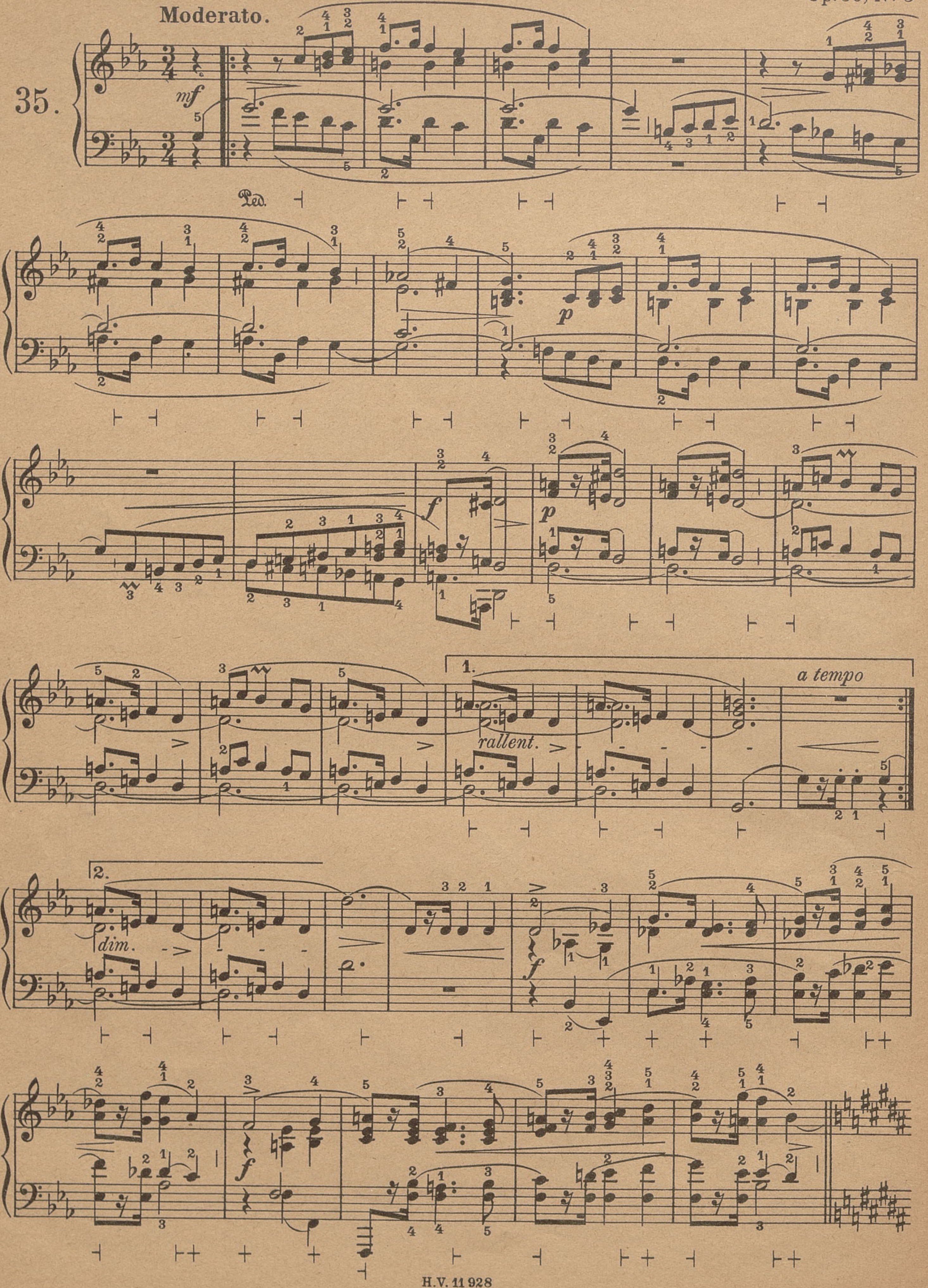

sempre legato
rallentando

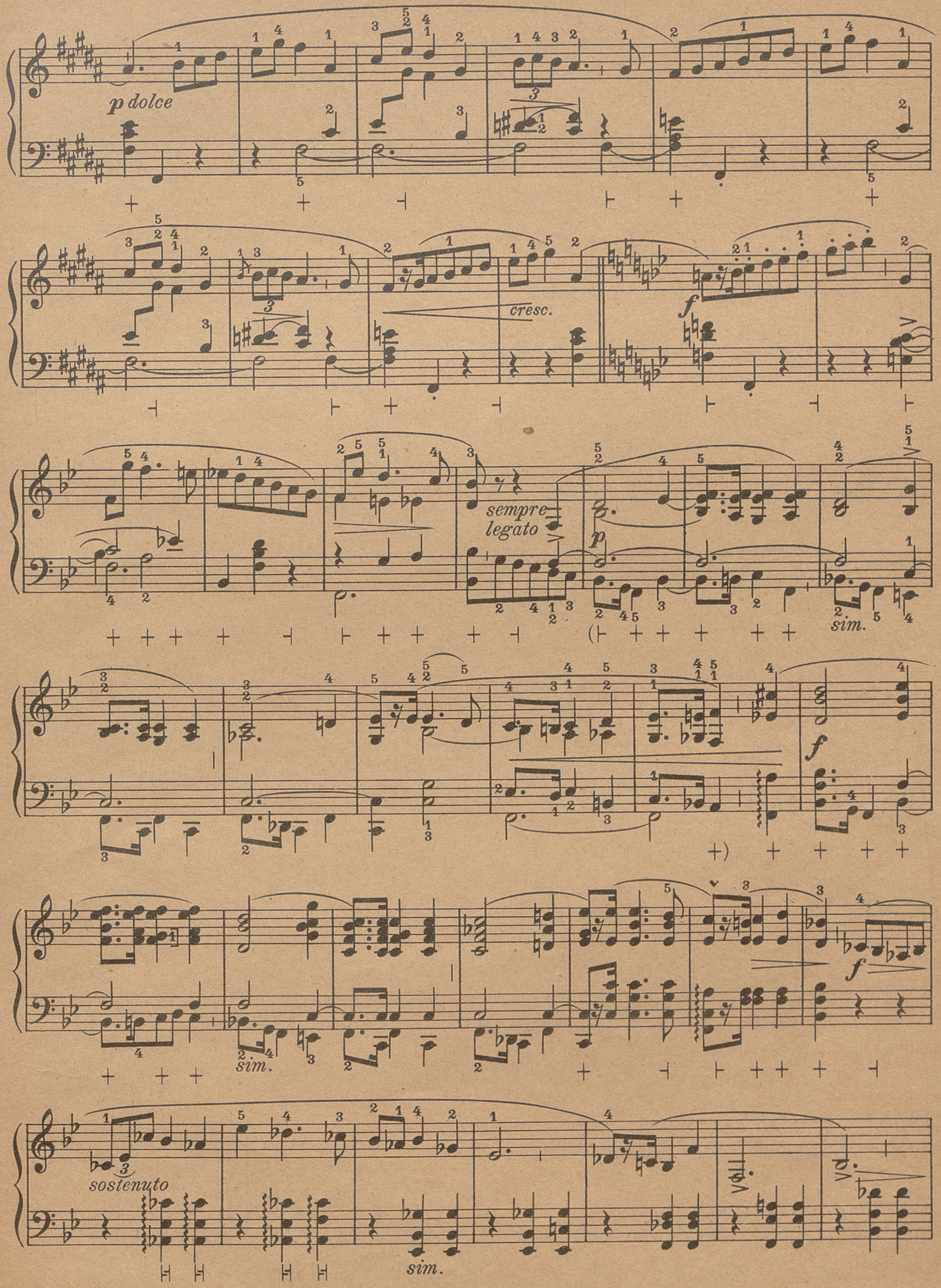

Tempo I.
Ped. come prima
dolciss.
cresc.
sempre legato

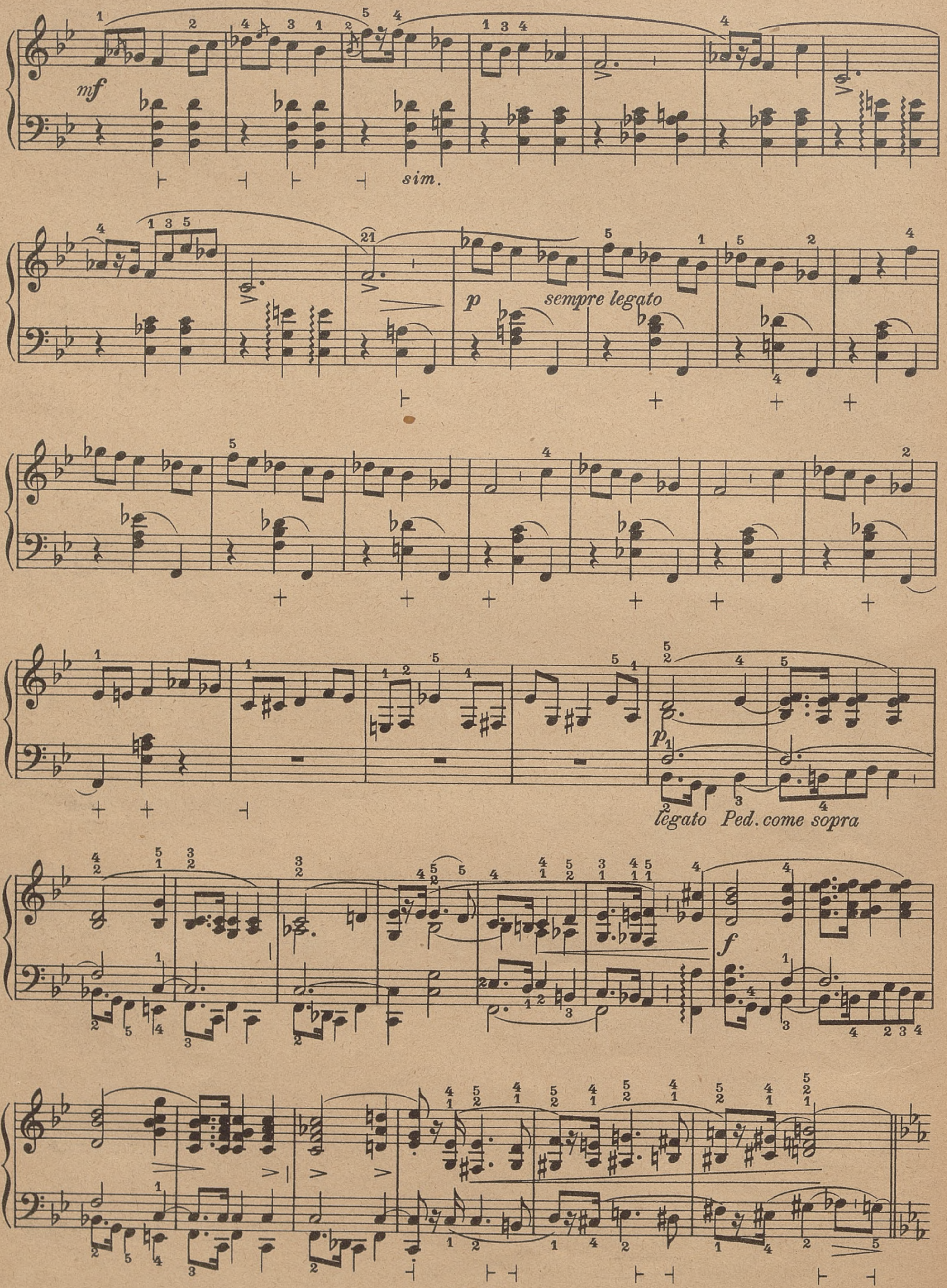

sim.
sim.


Vivace.
Op. 56, № 2.
34.
sempre legato
dim.
dolce

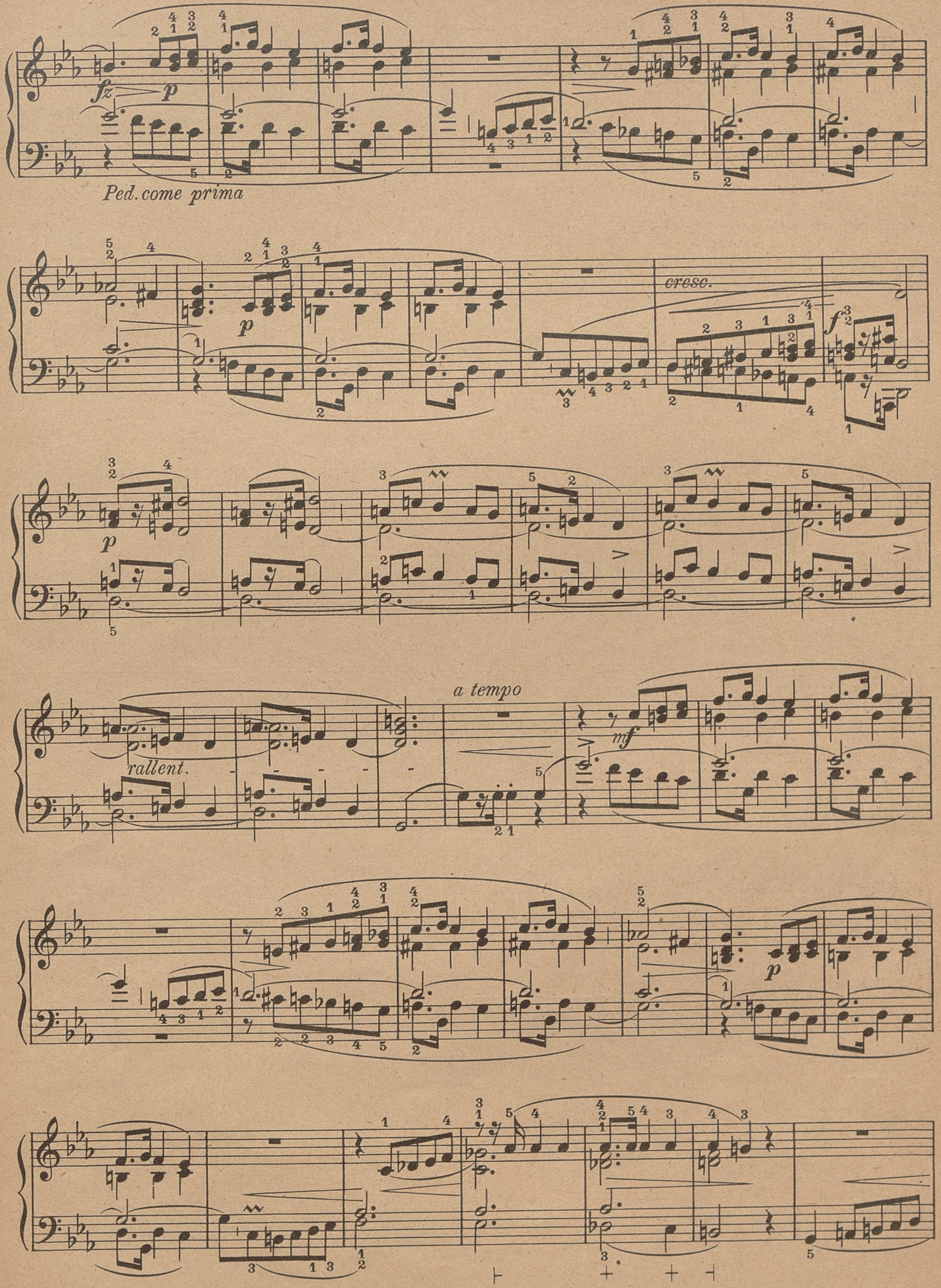

dolce
fz
f
p legatissimo
poco ritenuto
a tempo
dolce
dim.
fz>

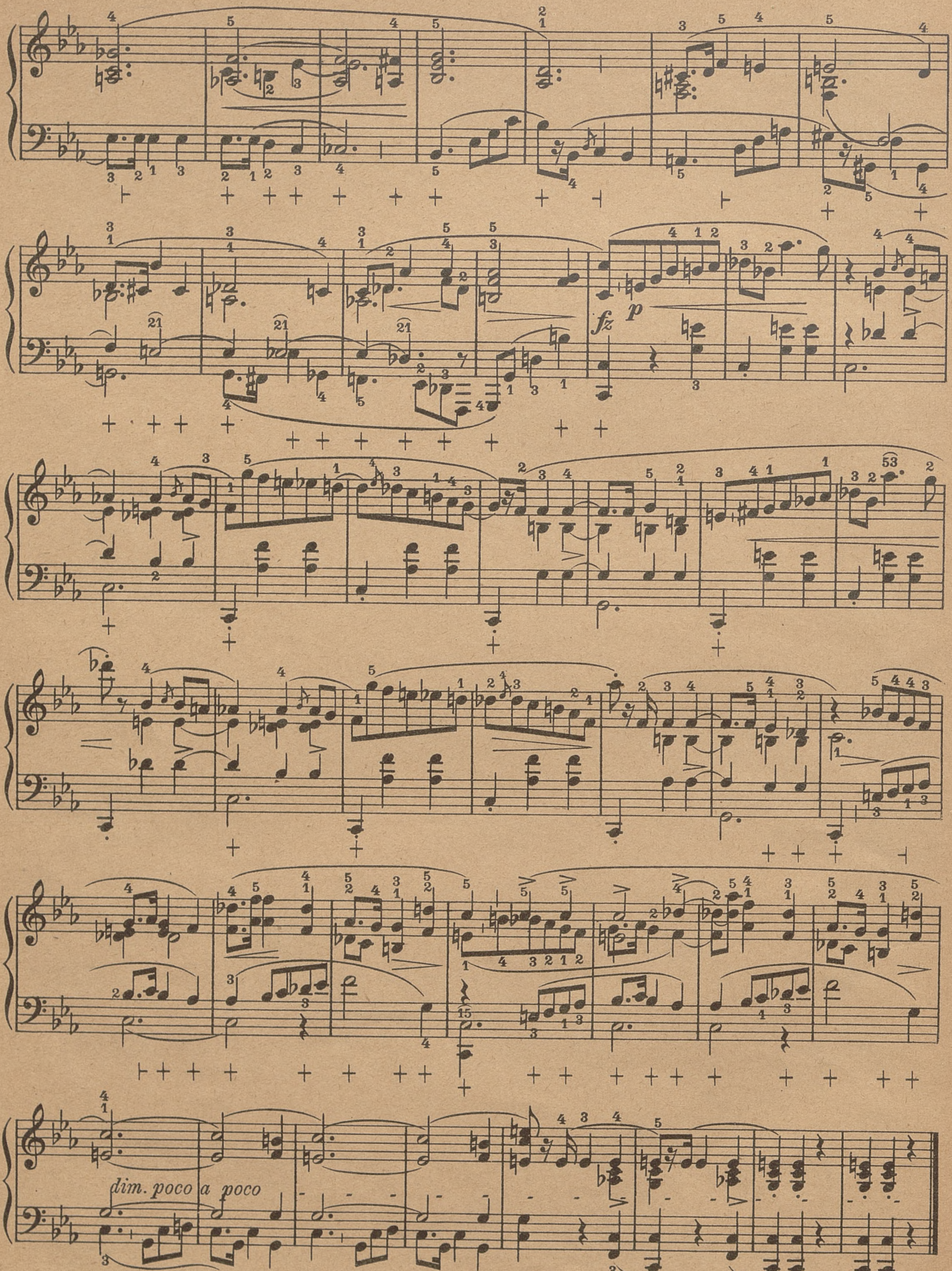

Moderato.
35.
mf
Ped.
f
p
rallent.
a tempo
dim.


p dolce
cresc.
f
sempre legato
p
sim.
f
f
sostenuto
sim.



mf
sim.
p
sempre legato
legato Ped. come sopra
f

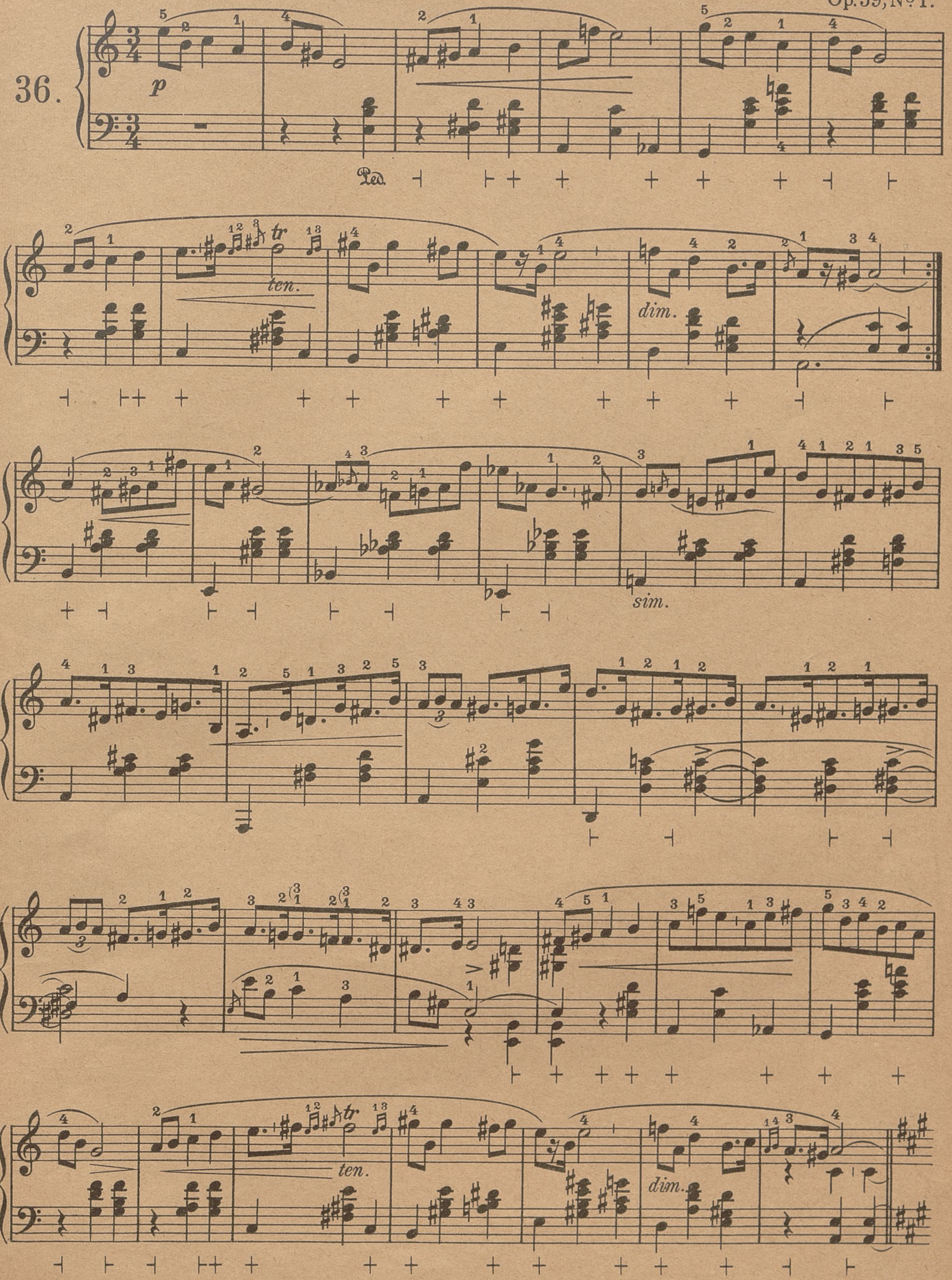

Ped. come prima
cresc.
rallent.
a tempo

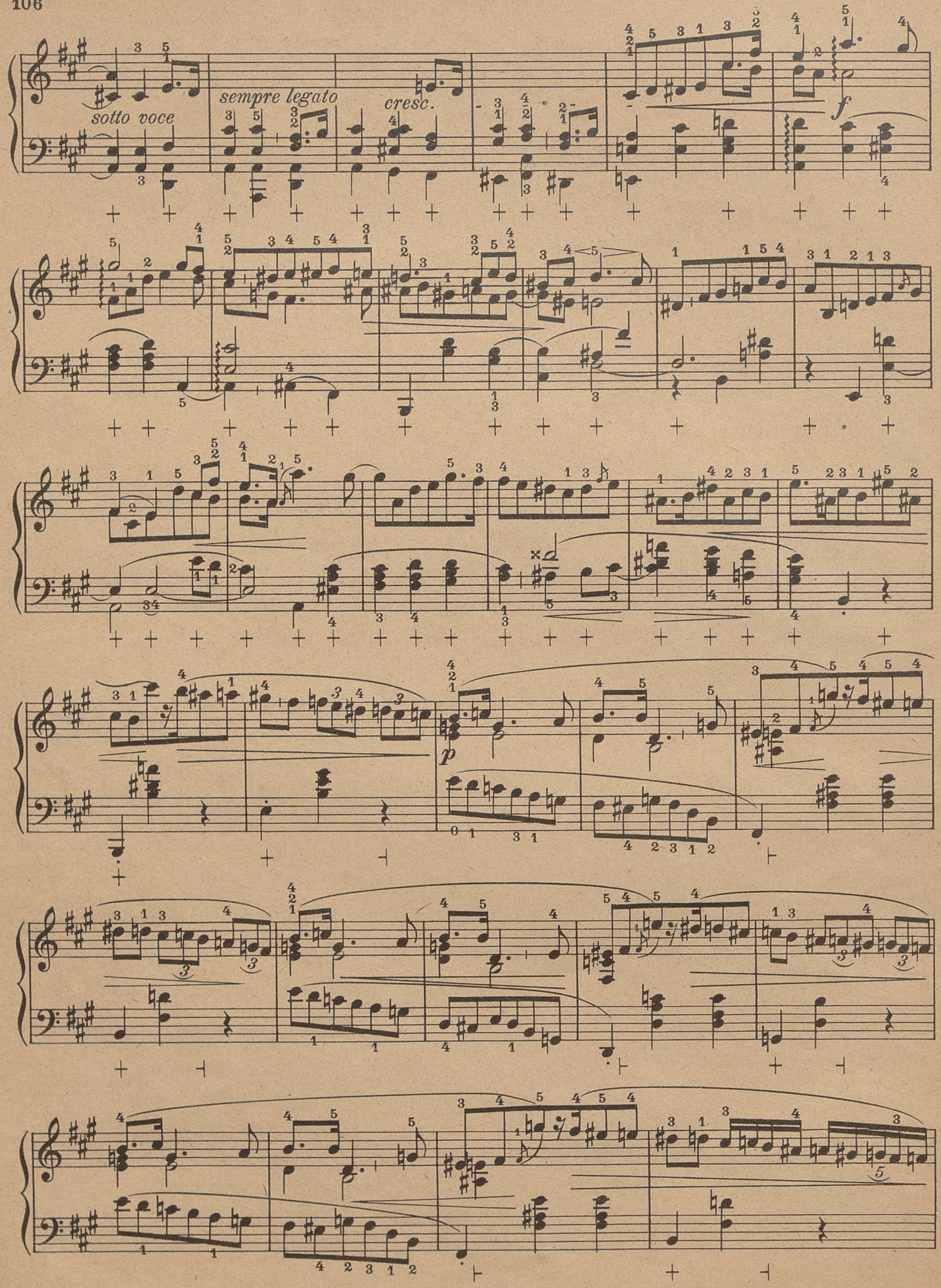

fz
p
dim. poco a poco

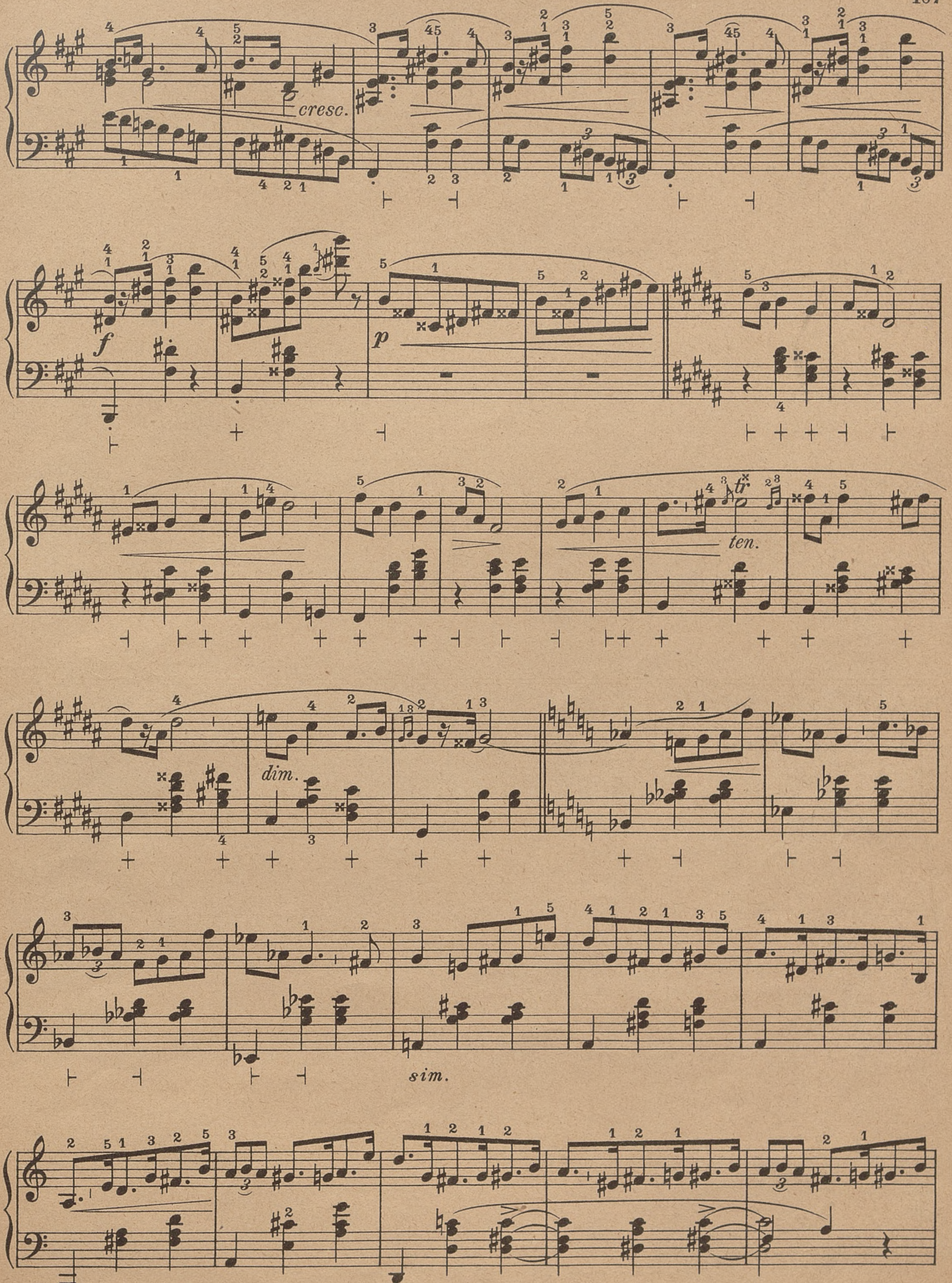
Moderato.

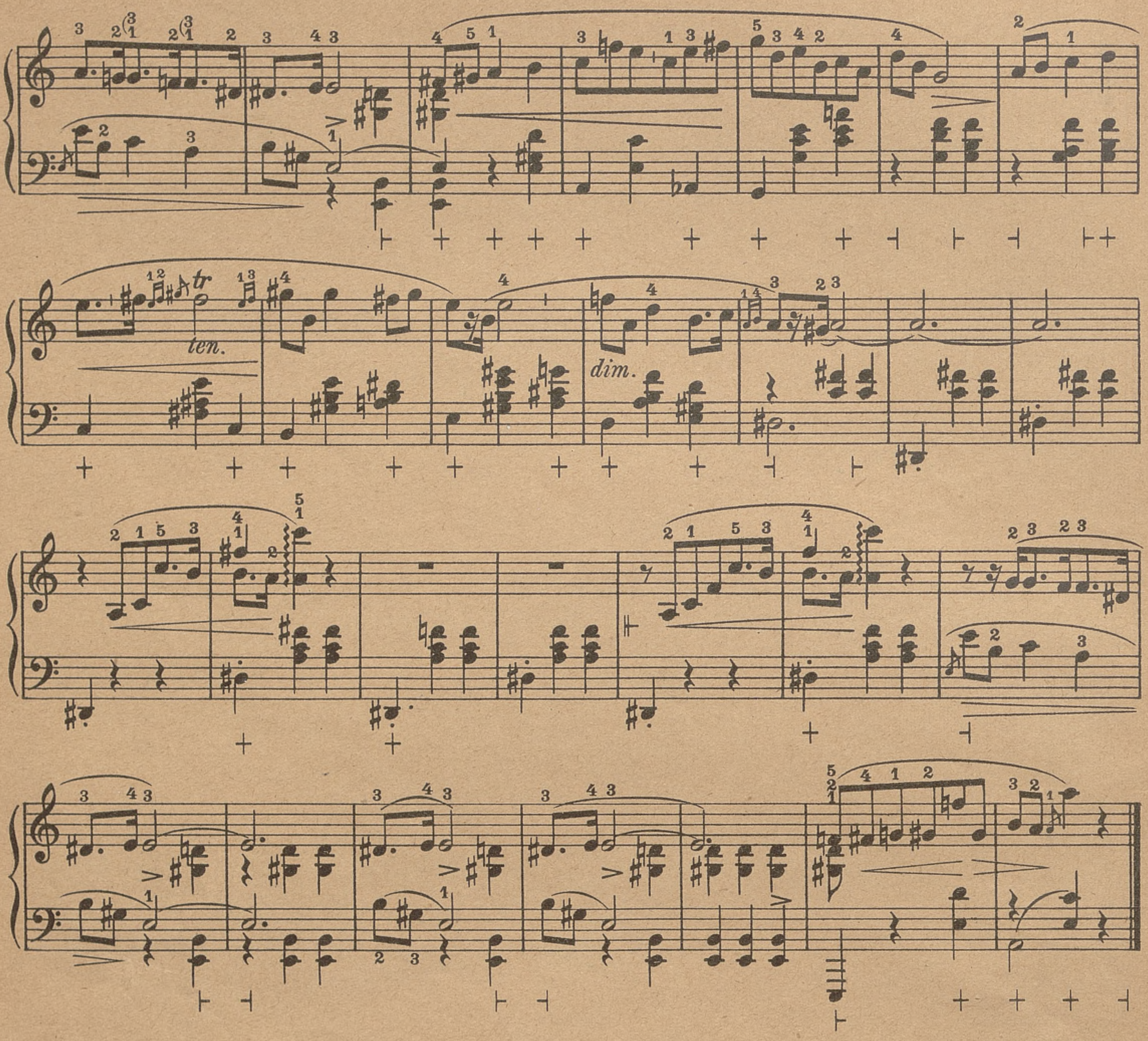
Op. 59, Nº 1.

36.




sotto voce
sempre legato
cresc.

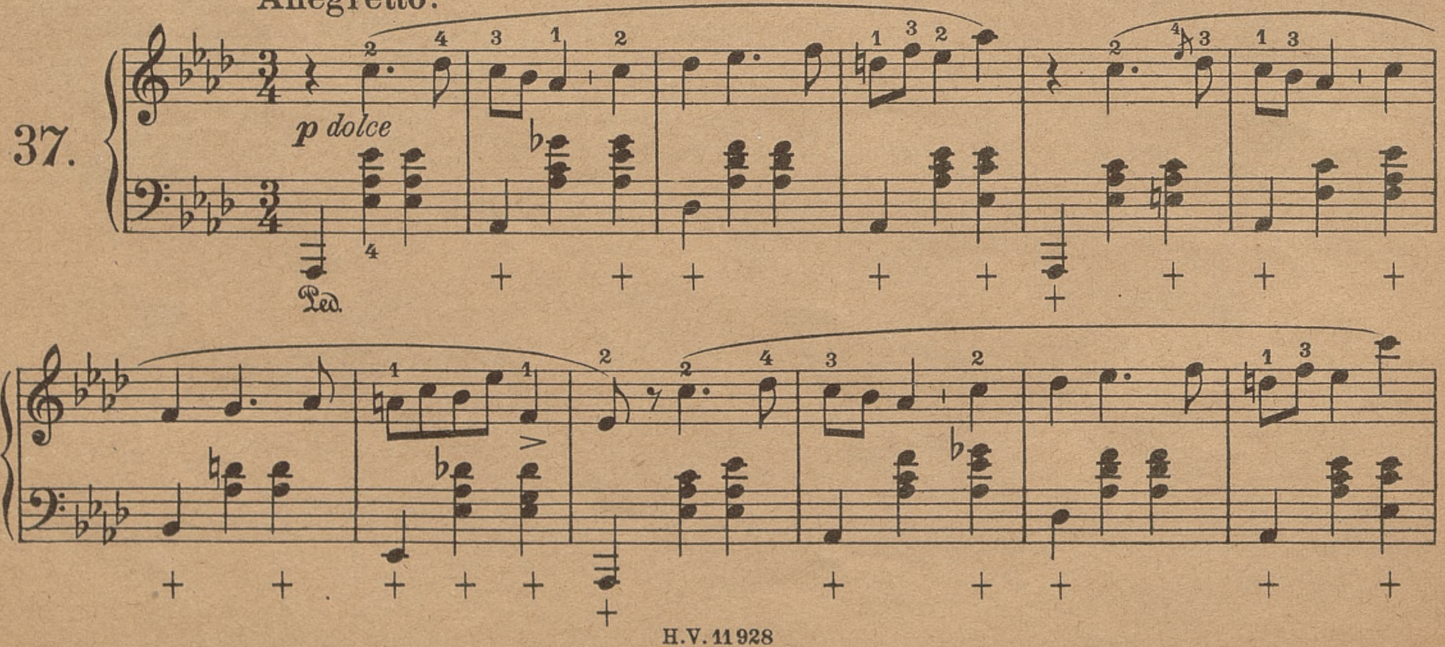

cresc.
f
p
tr
ten.
dim.
sim.

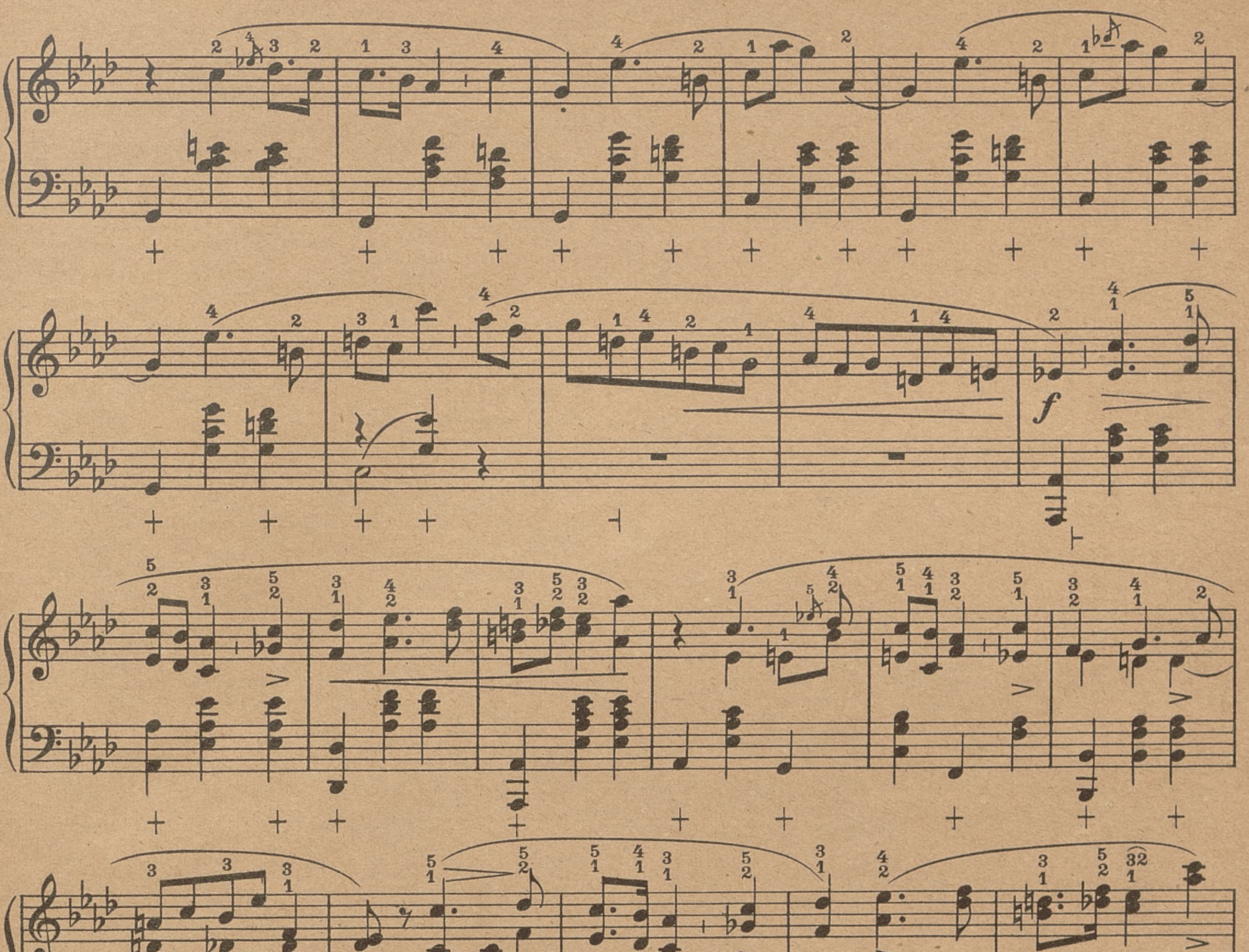


Op.59, № 2.

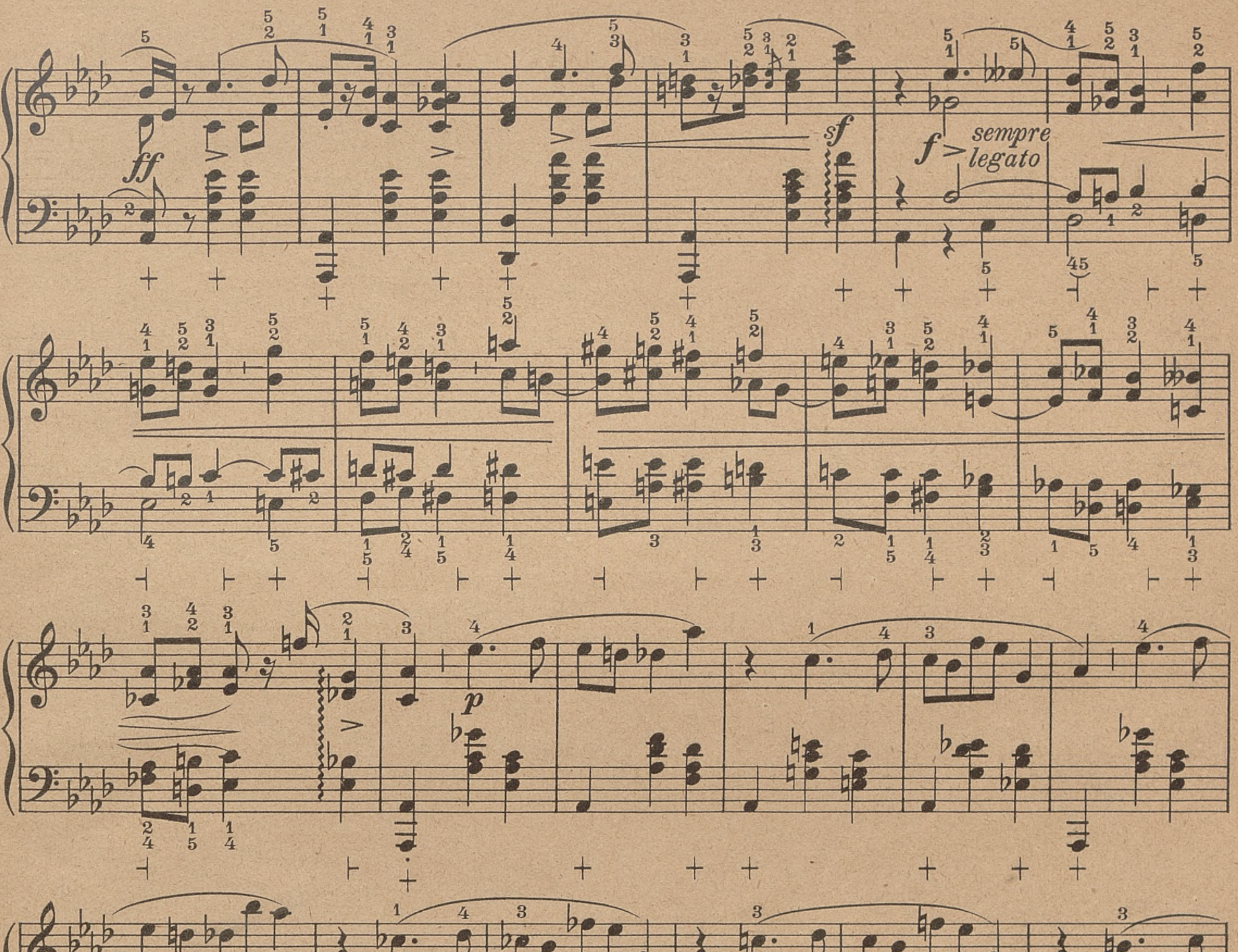
Allegretto.

37.

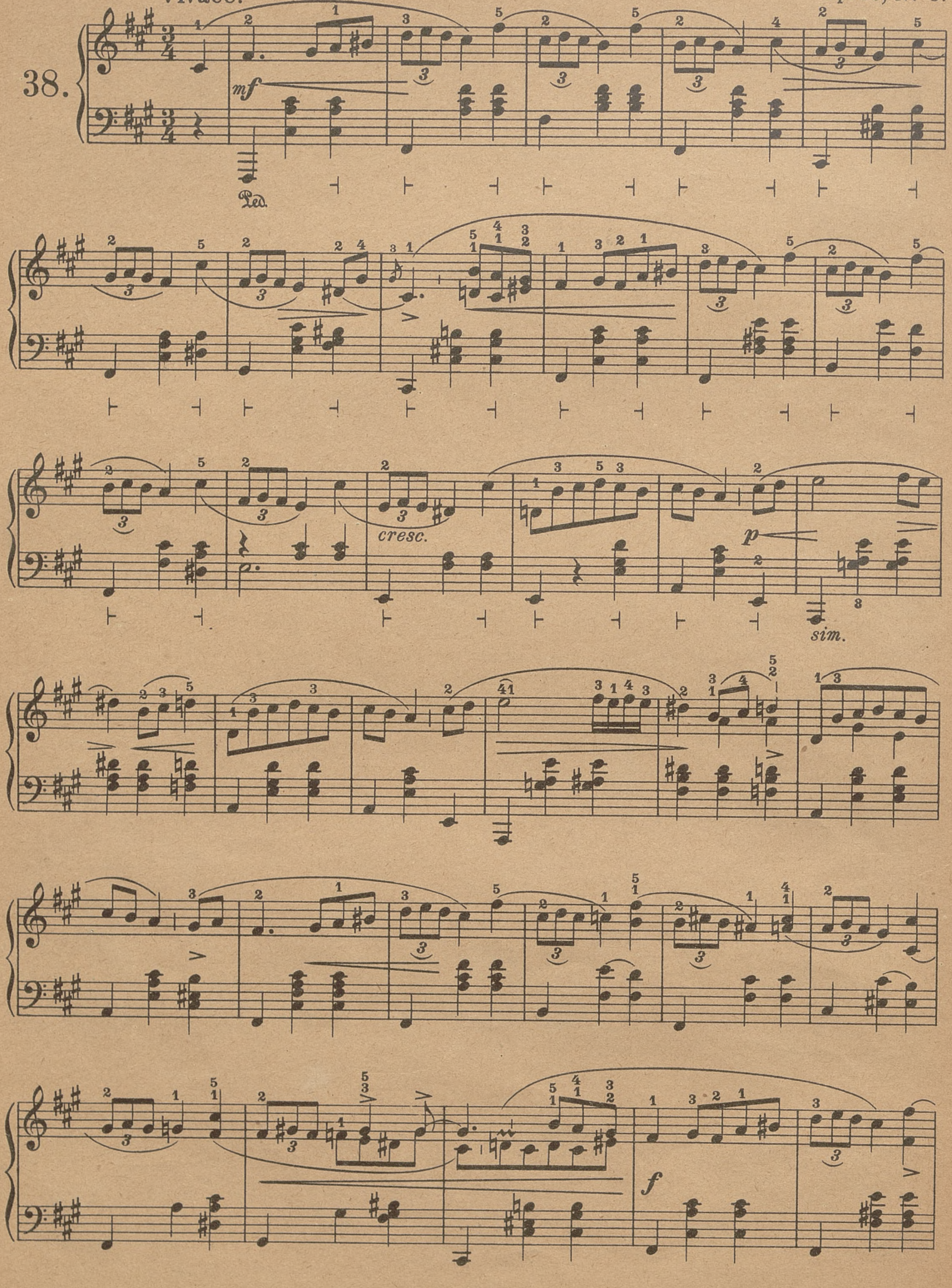


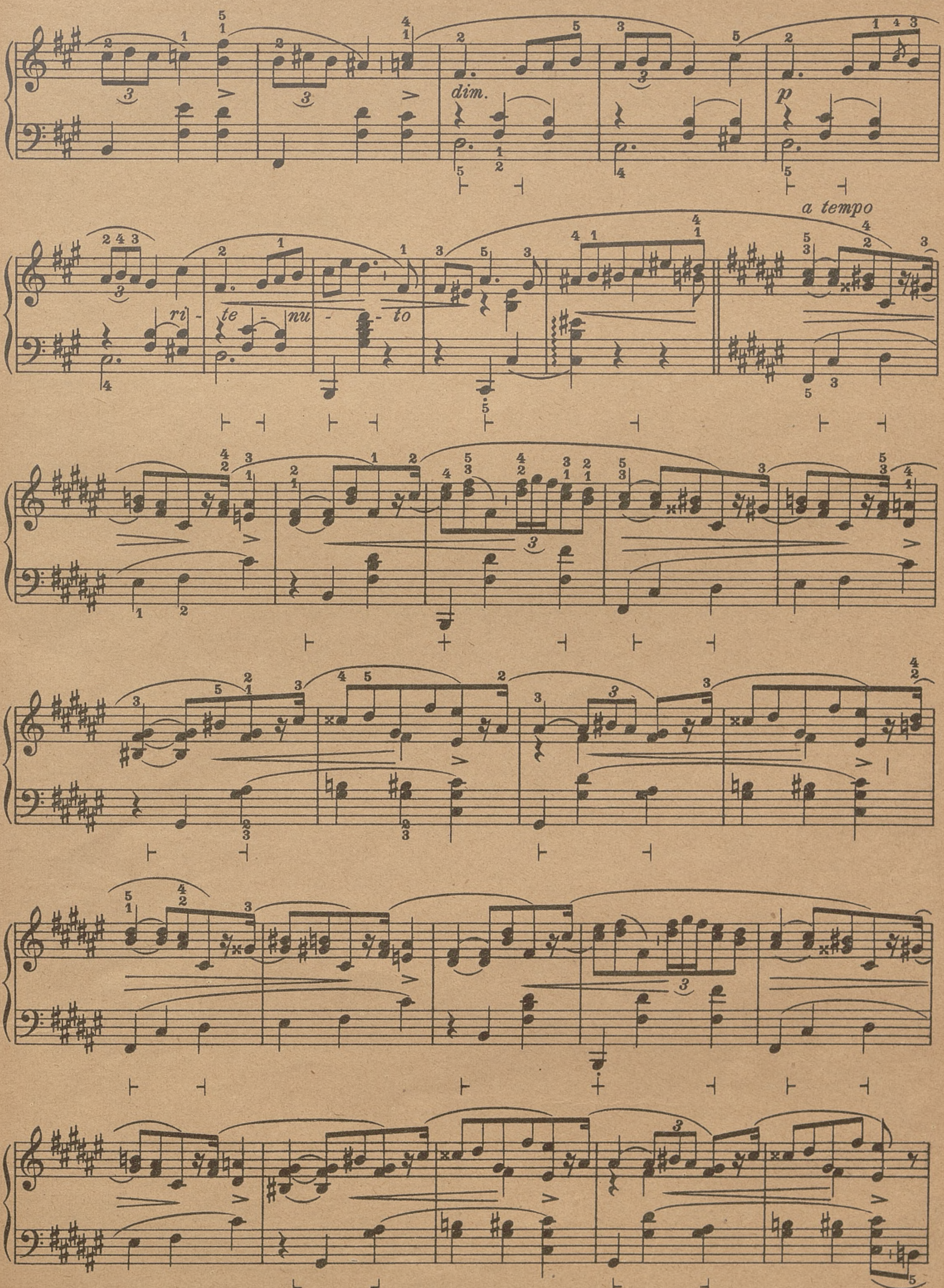

cresc.
ff
f
p
dim.

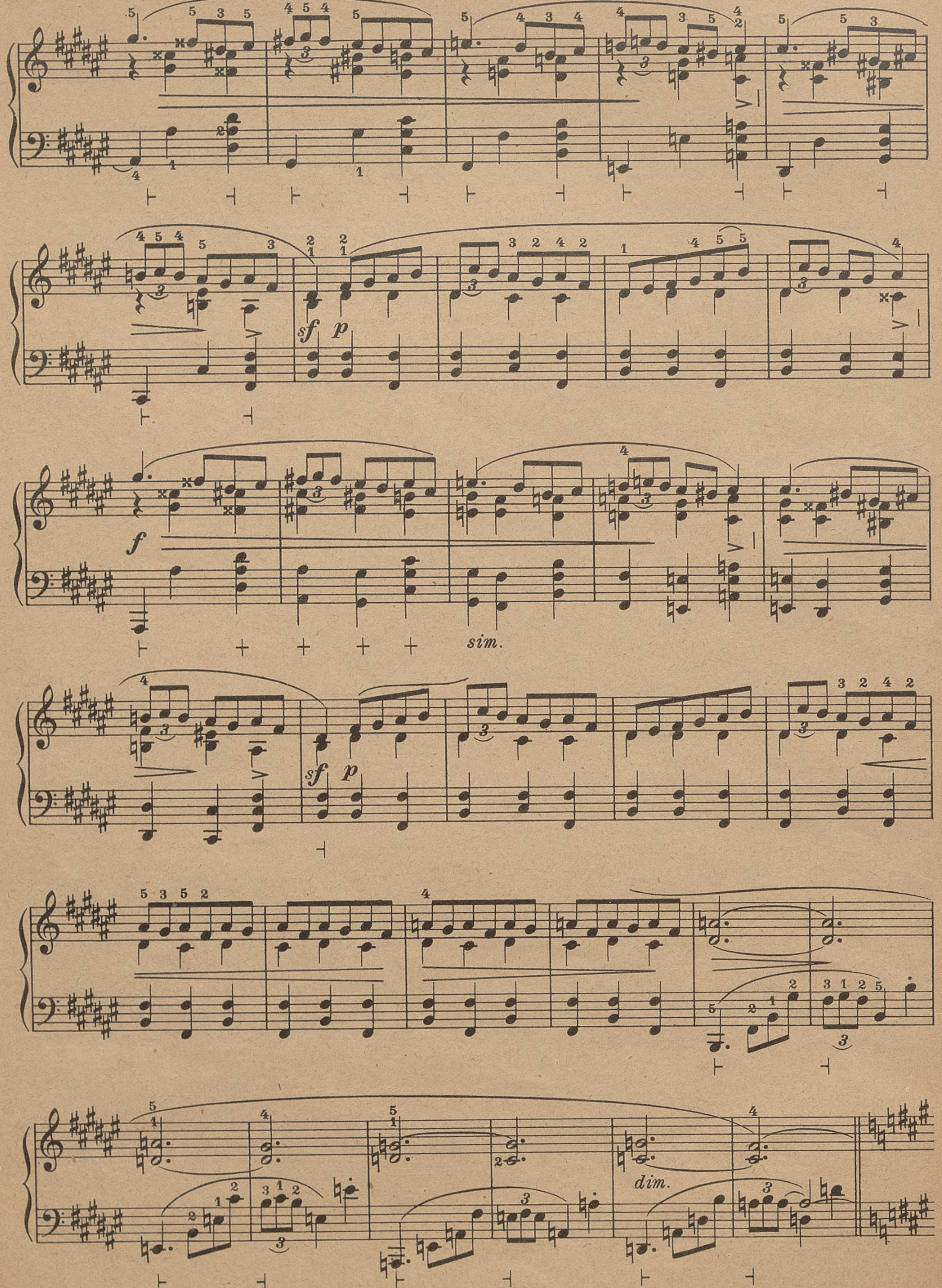

p
sfz
f

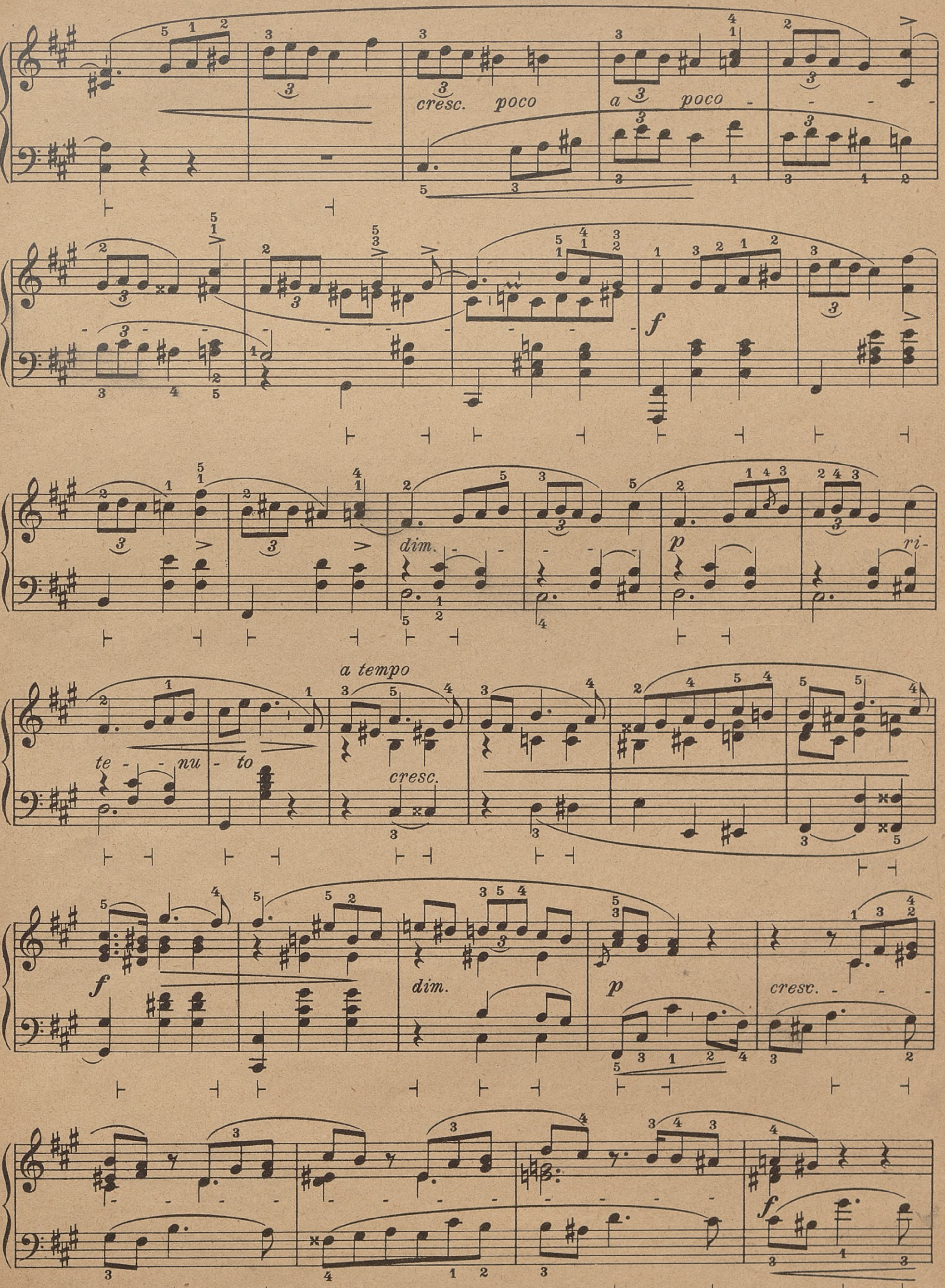

ff
sf
f
sempre legato
p
rallen
tan
do
a tempo
pp

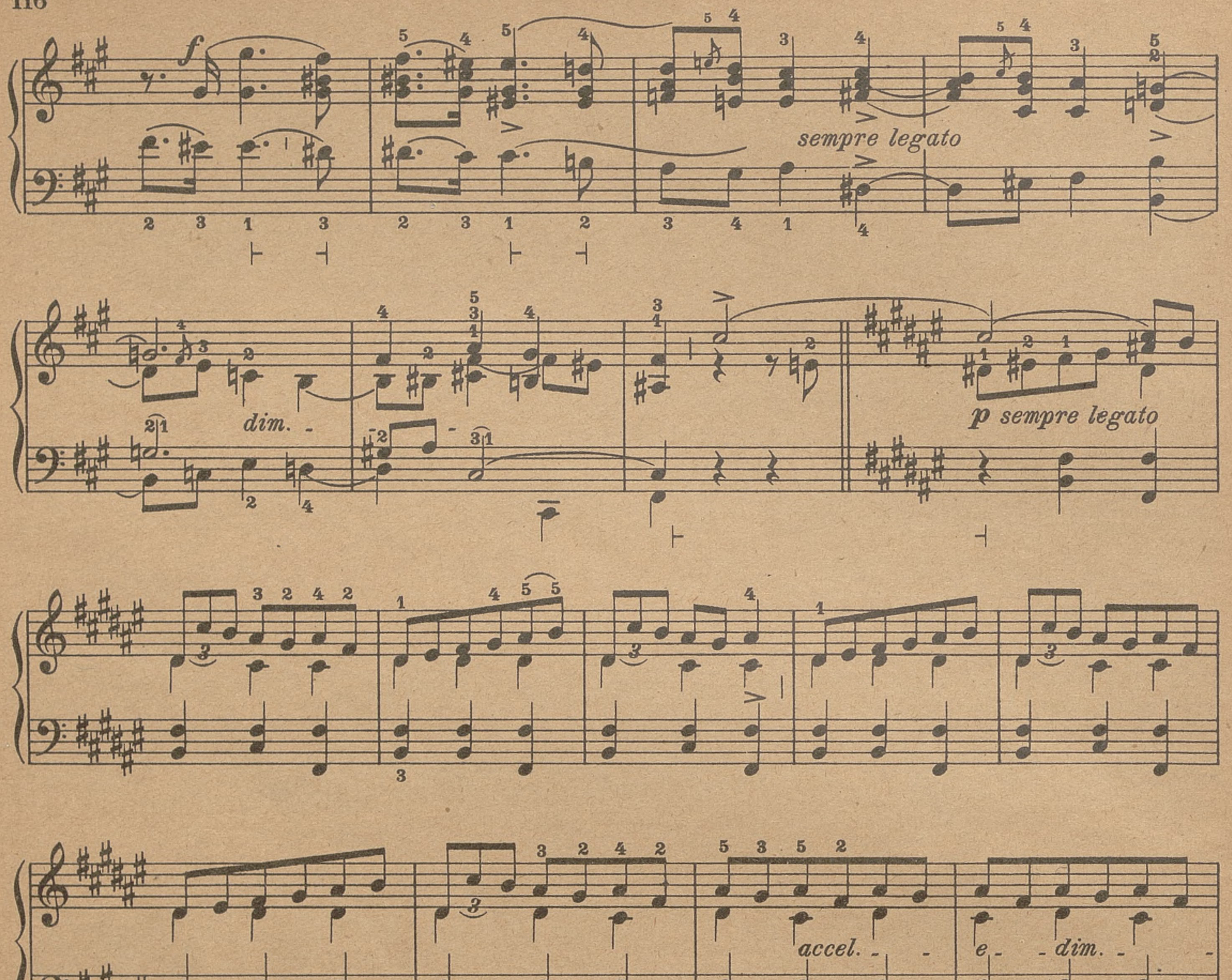
Vivace. Op. 59, Nº 3.

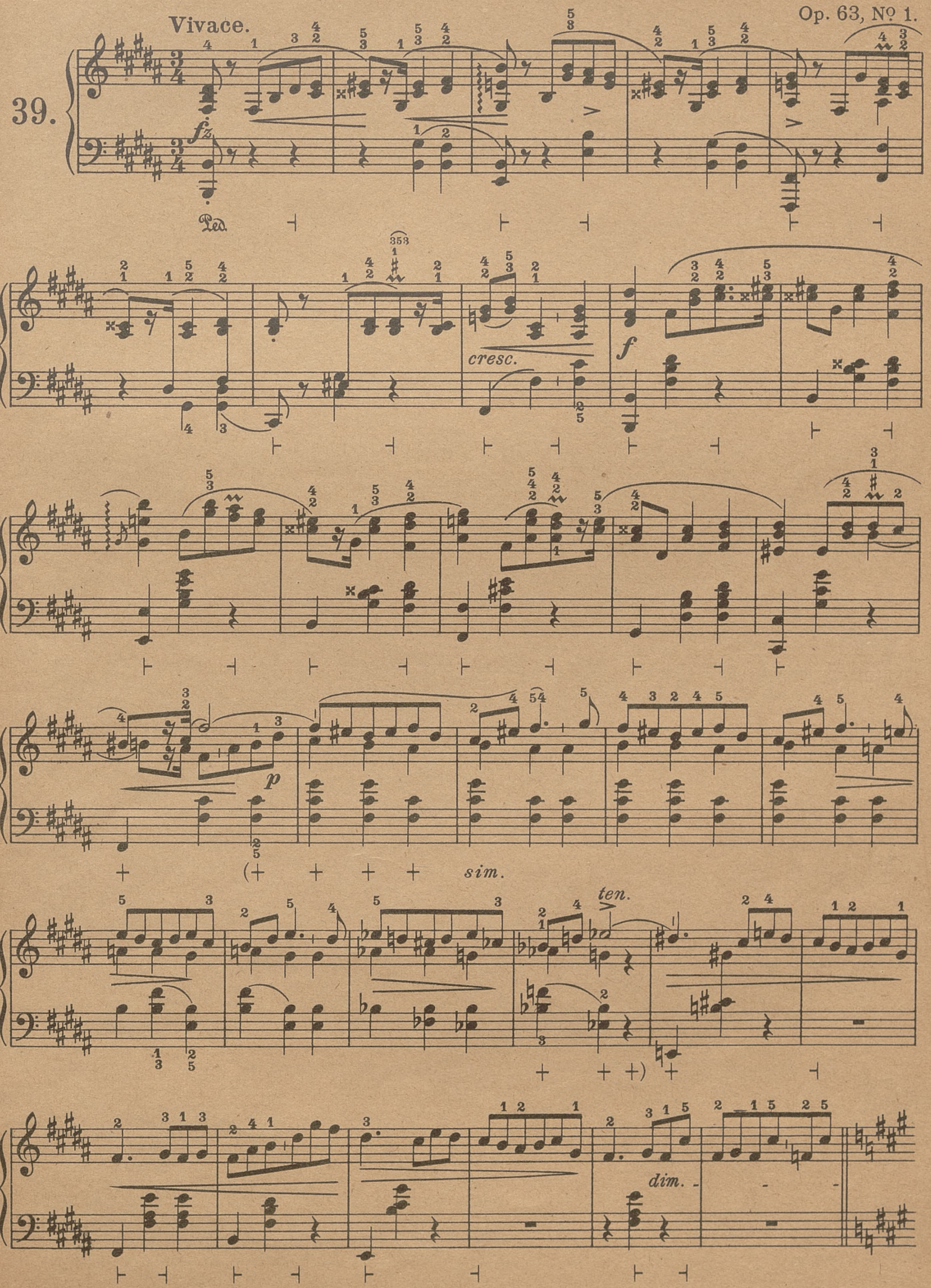



dim.
p
a tempo
ri - te - nu - to

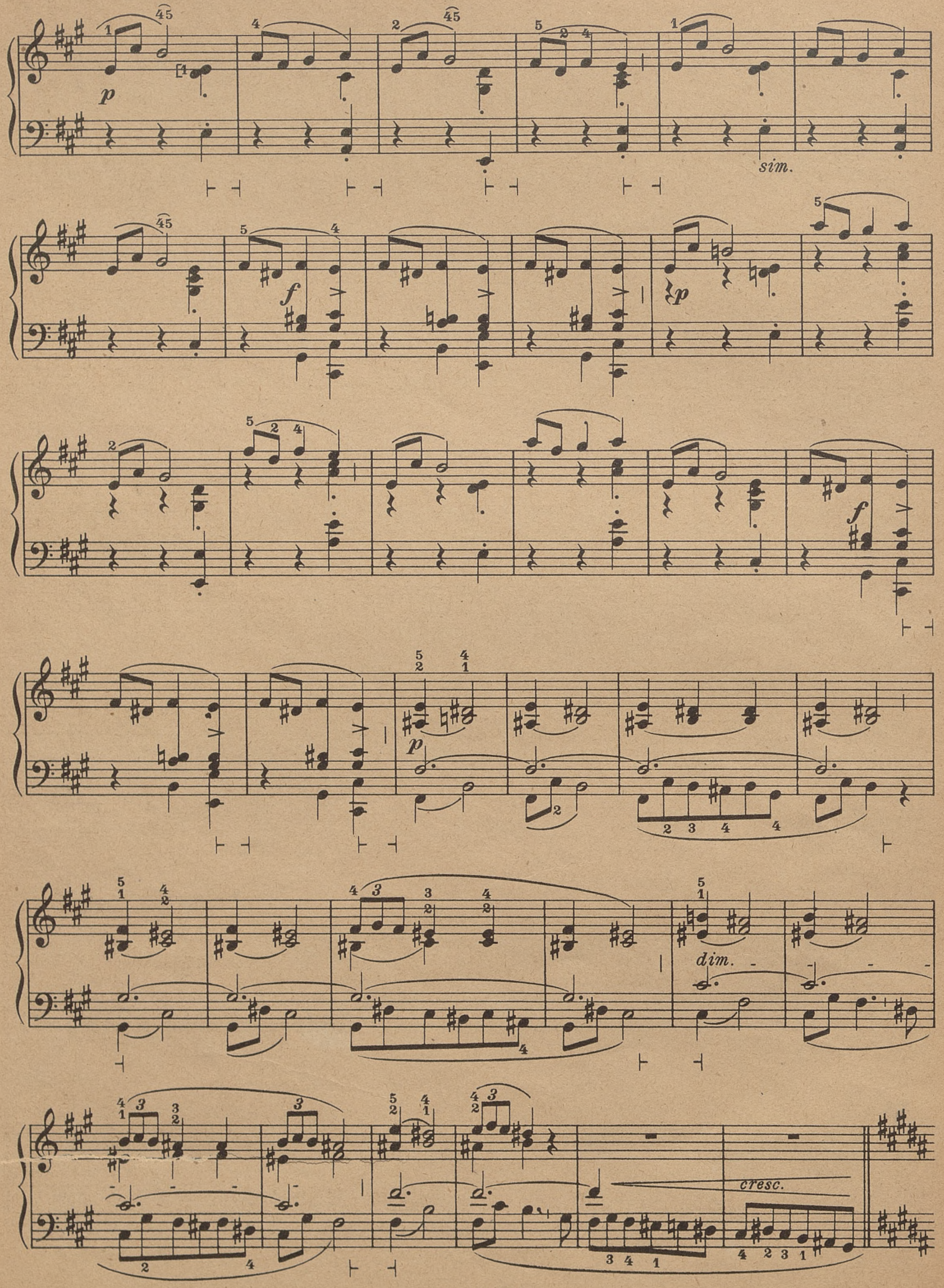

sim.
dim.

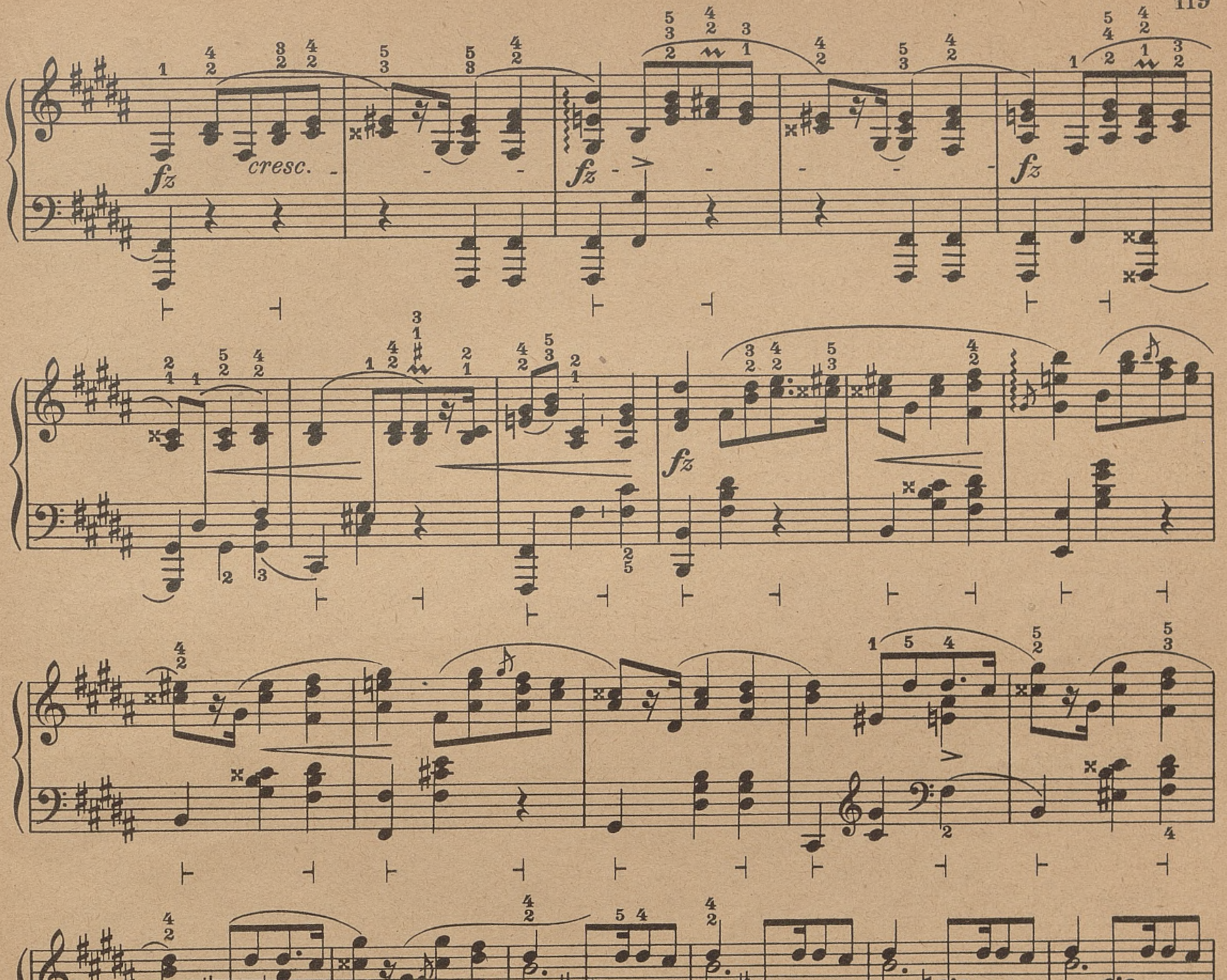

cresc. poco
a poco
f
dim.
p
ri-
a tempo
te - nu - to
cresc.
f
dim.
p
cresc.
f


f
sempre legato
dim.
p sempre legato
accel. - - e - - dim. - -
a tempo
sostenuto
mf
sf

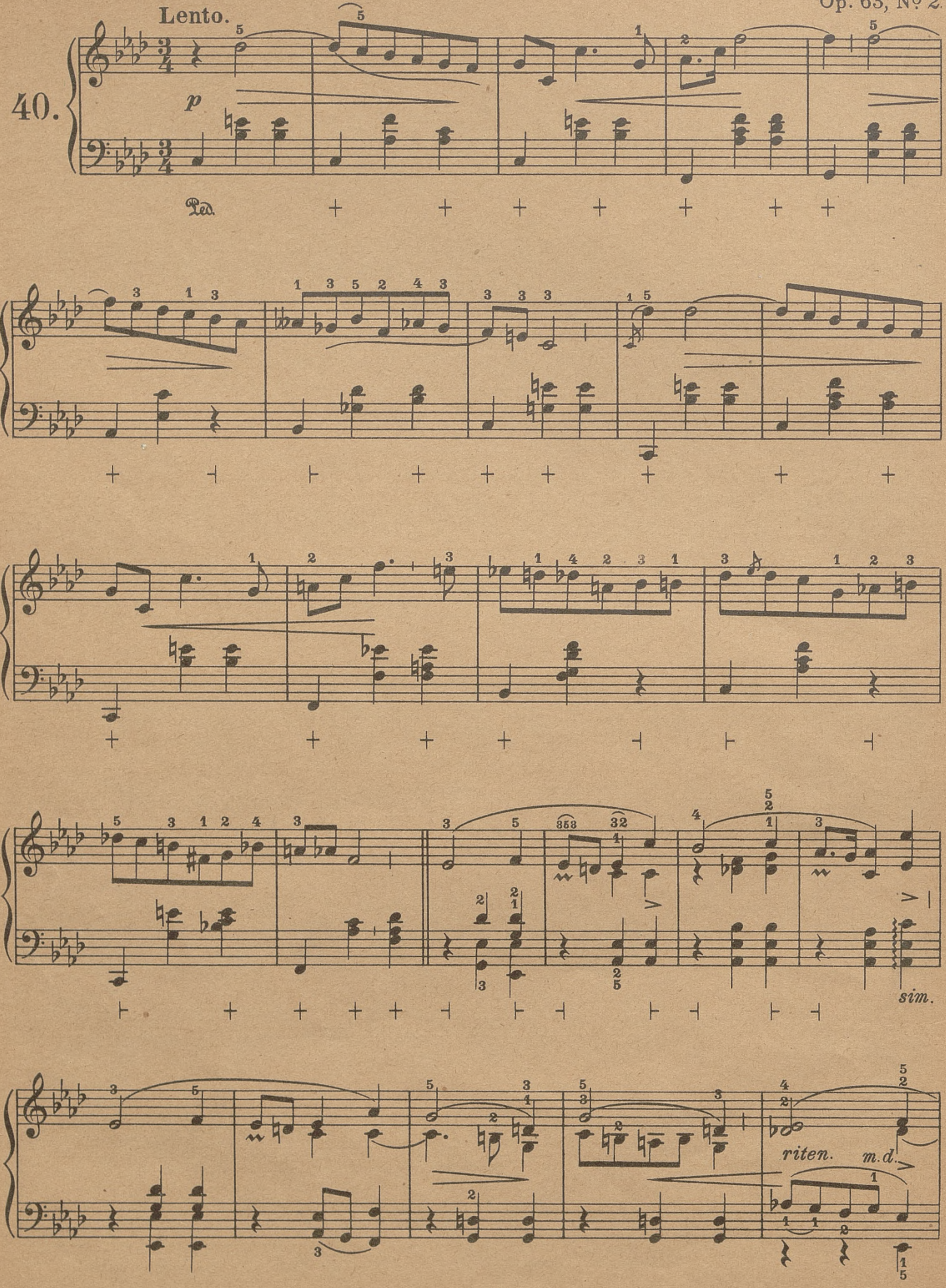


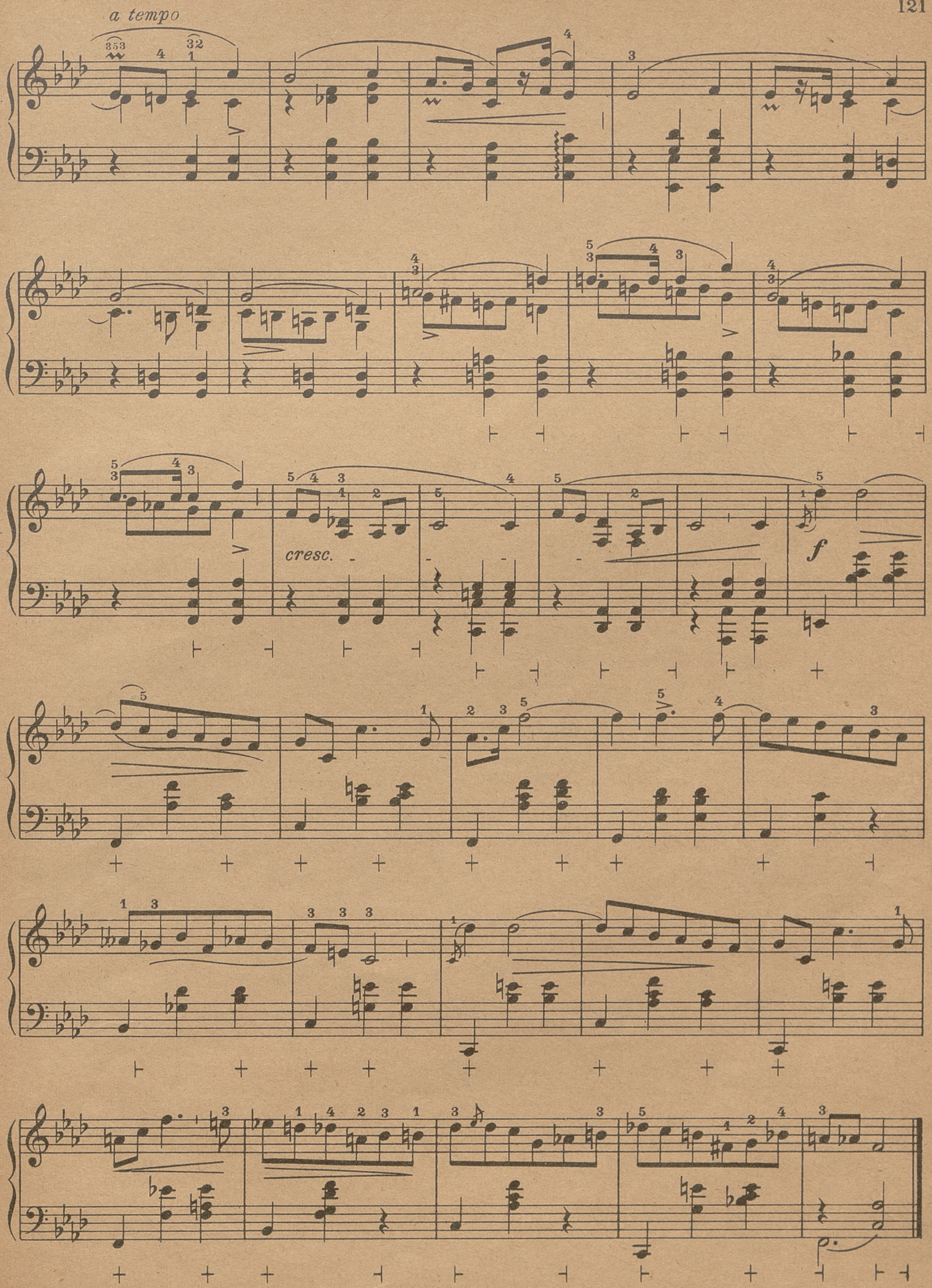
Vivace.
Op. 63, № 1.
39.
fz
Ped.
cresc.
f
p
sim.
ten.
dim.


p
sim.
f
p
f
p
dim.
cresc.

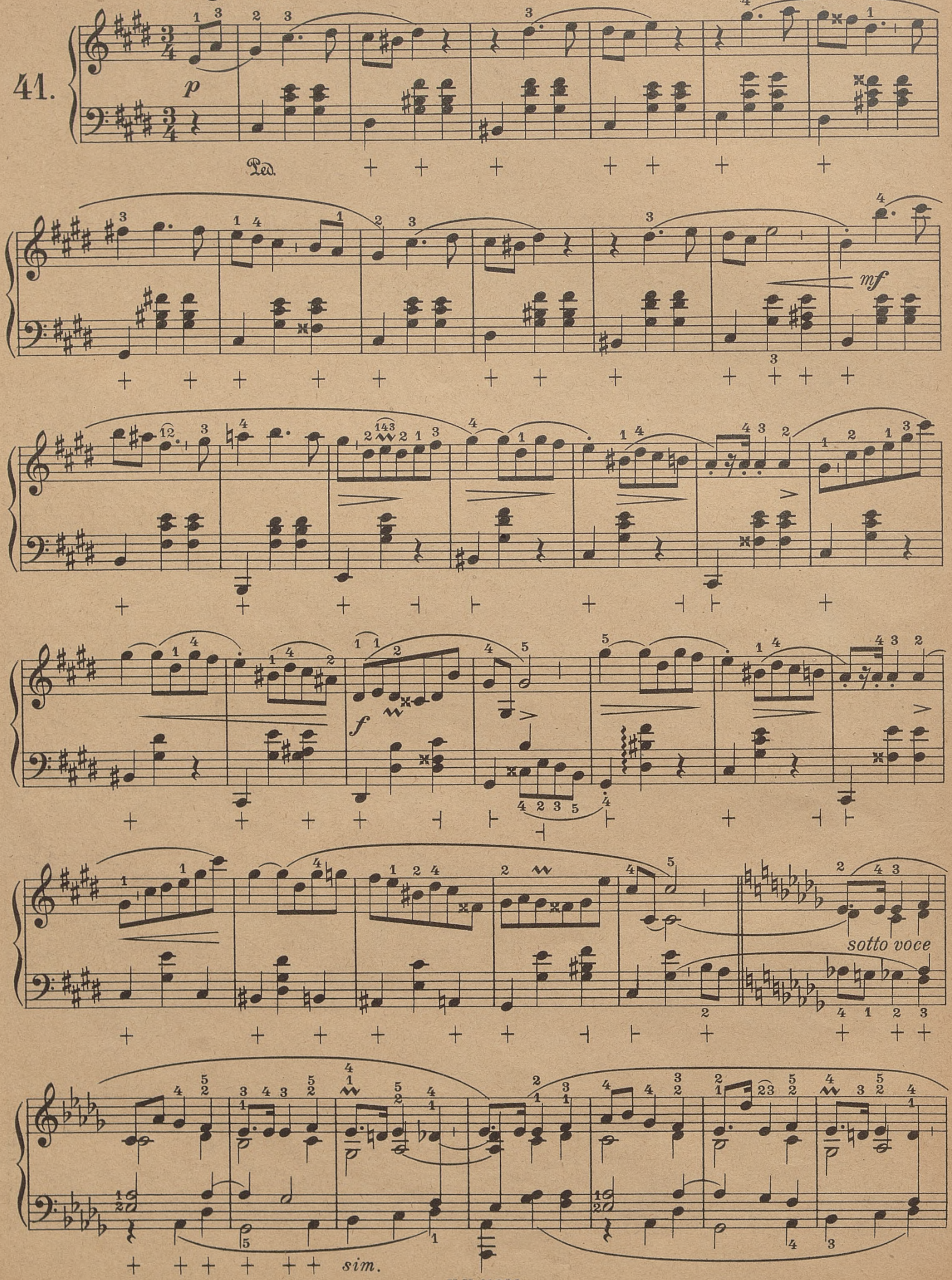

cresc.
sempre legato
dim

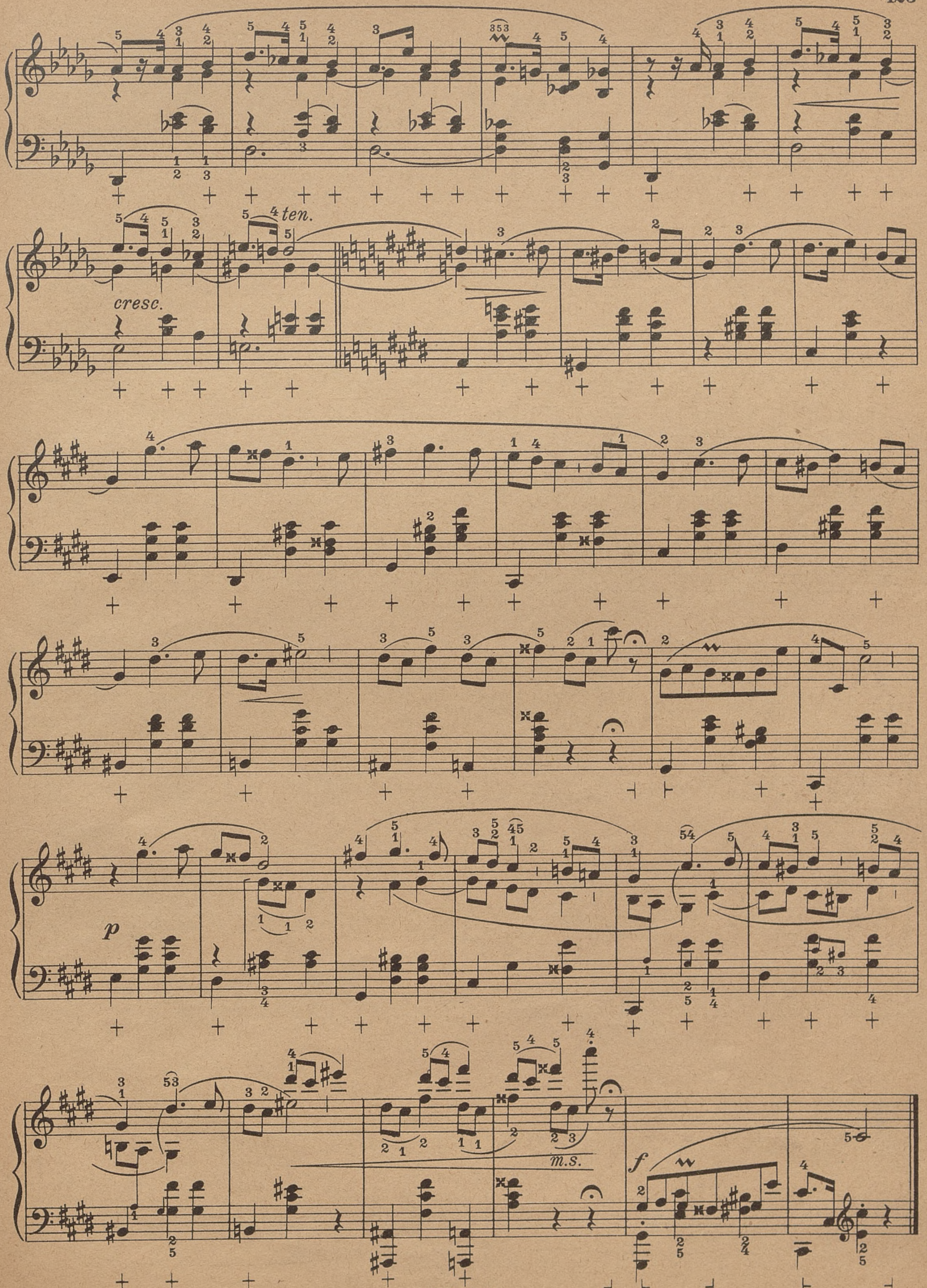
Op. 63, № 2.




a tempo
cresc.
f

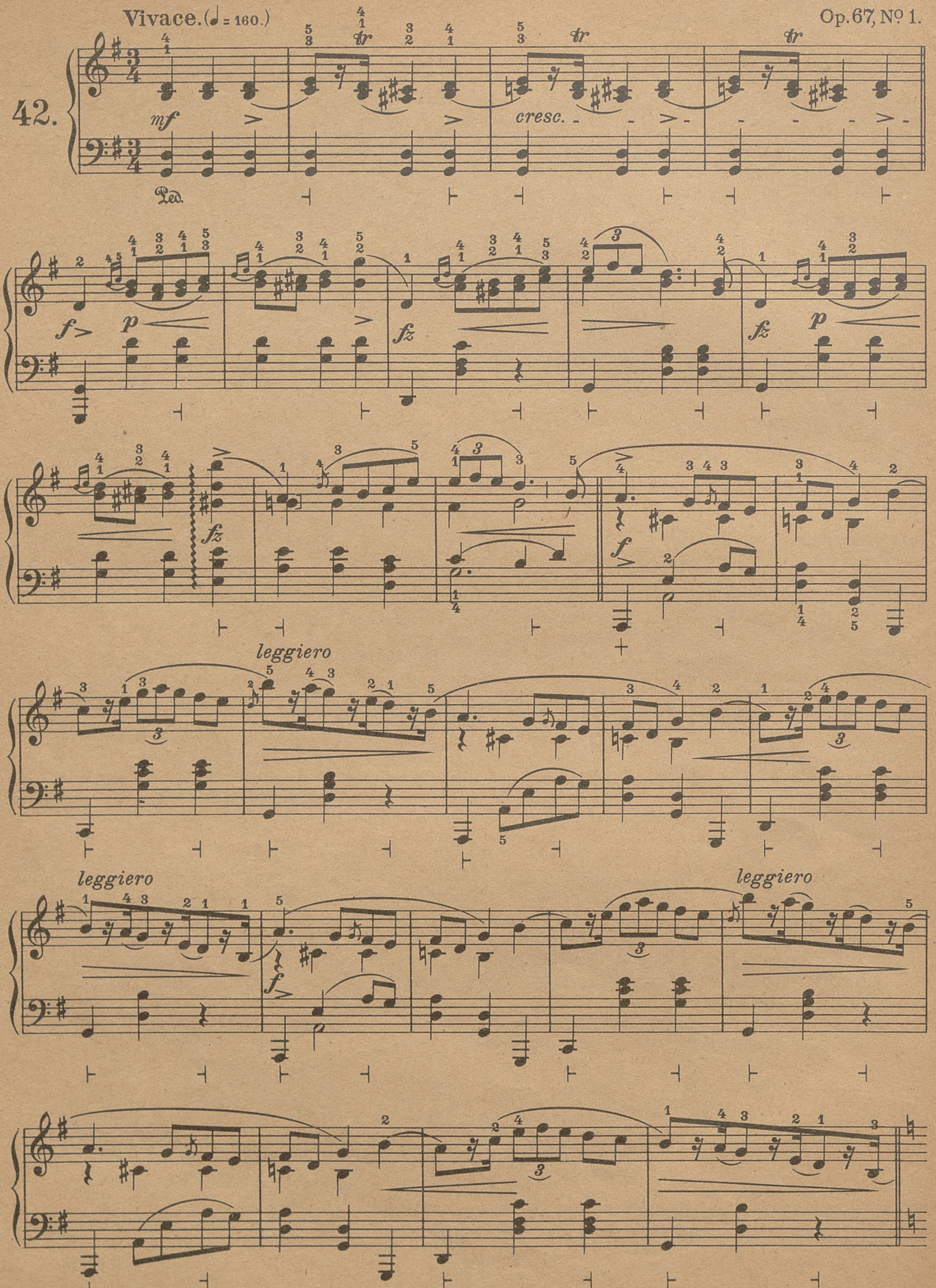
Allegretto. Op. 63, Nº 3.

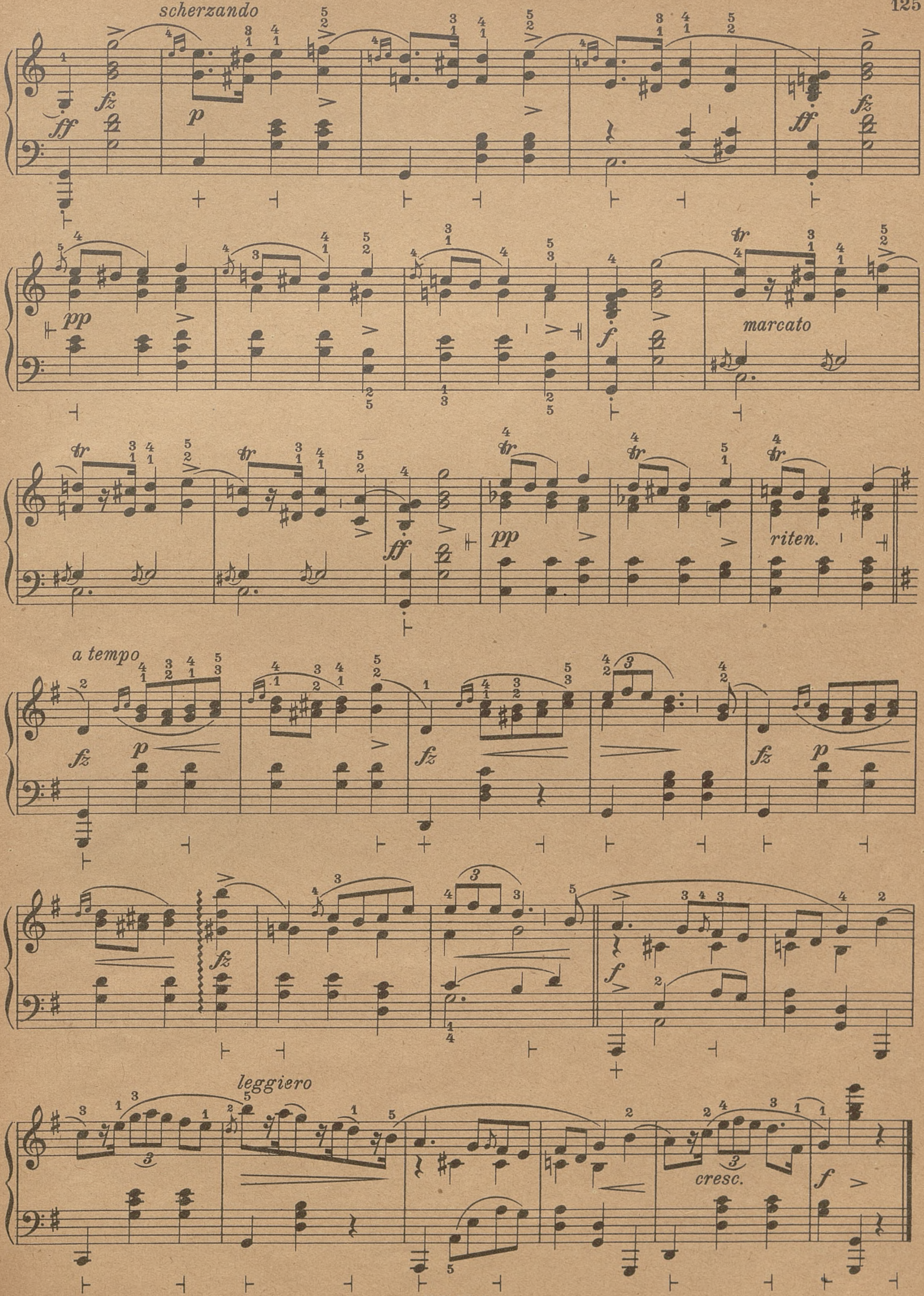


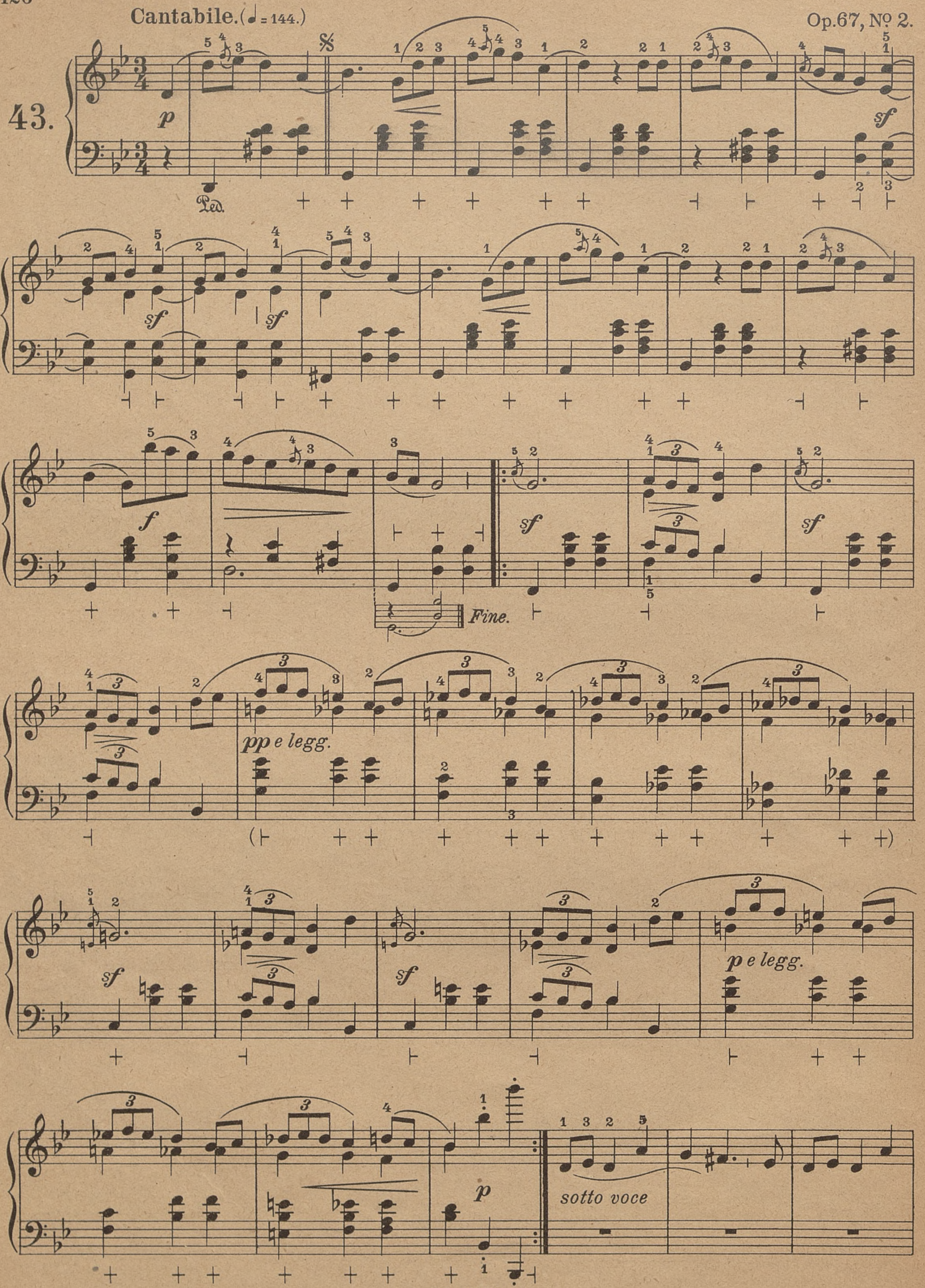

cresc.
ten.
p
m.s.
f

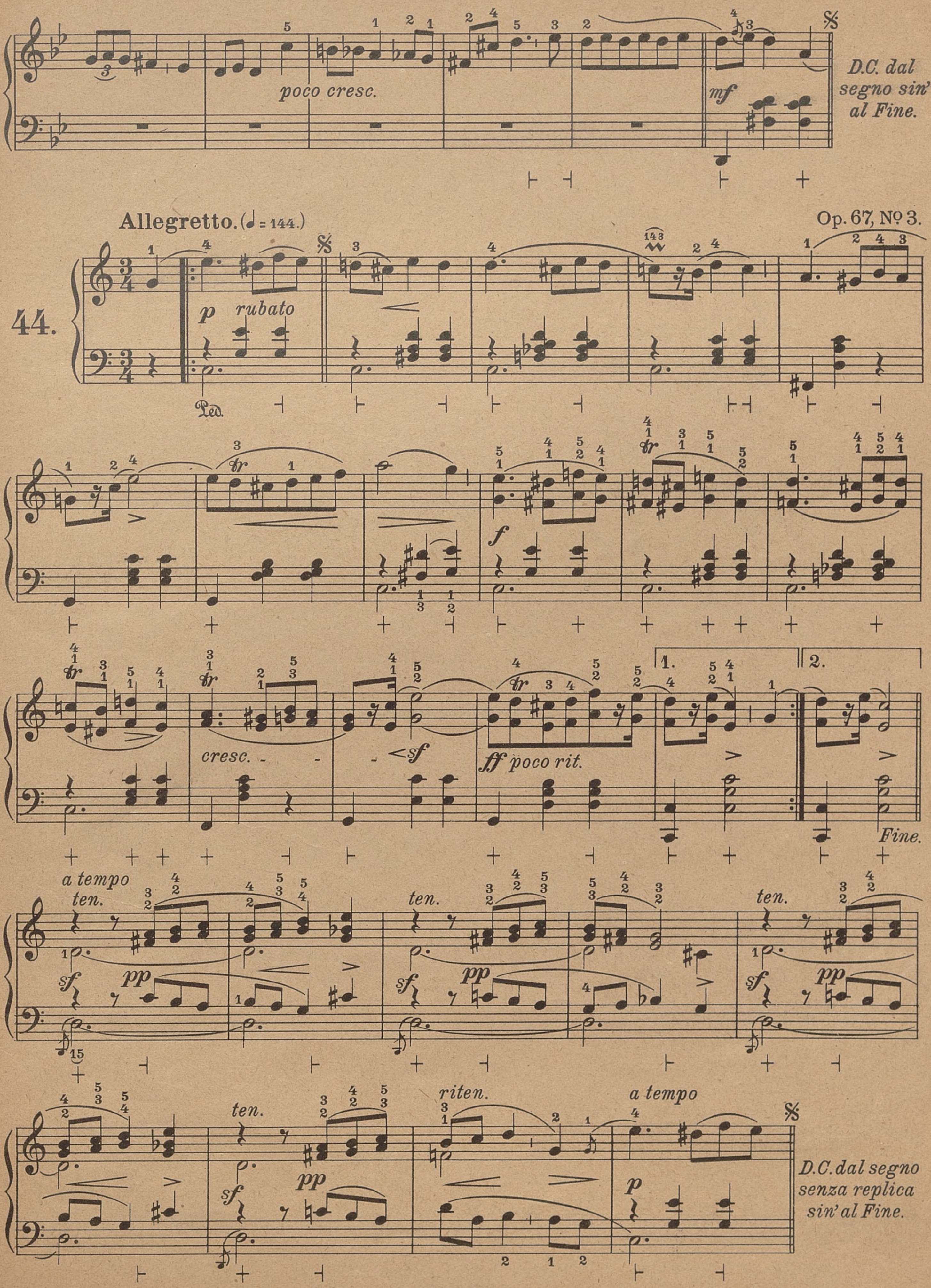
Vivace. (♩ = 160.) Op. 67, No 1.

42.



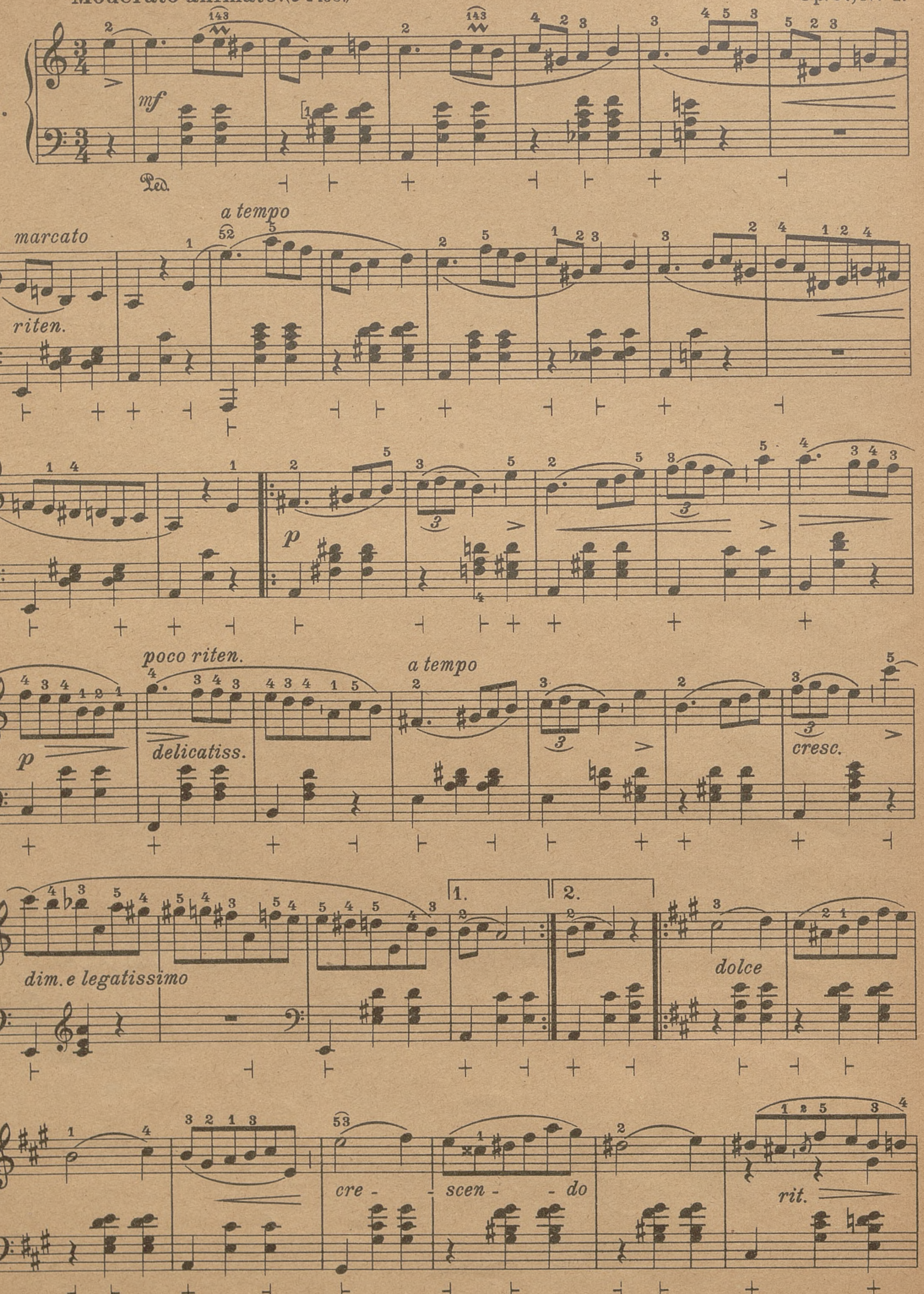

scherzando
marcato
riten.
a tempo
leggiero
cresc.

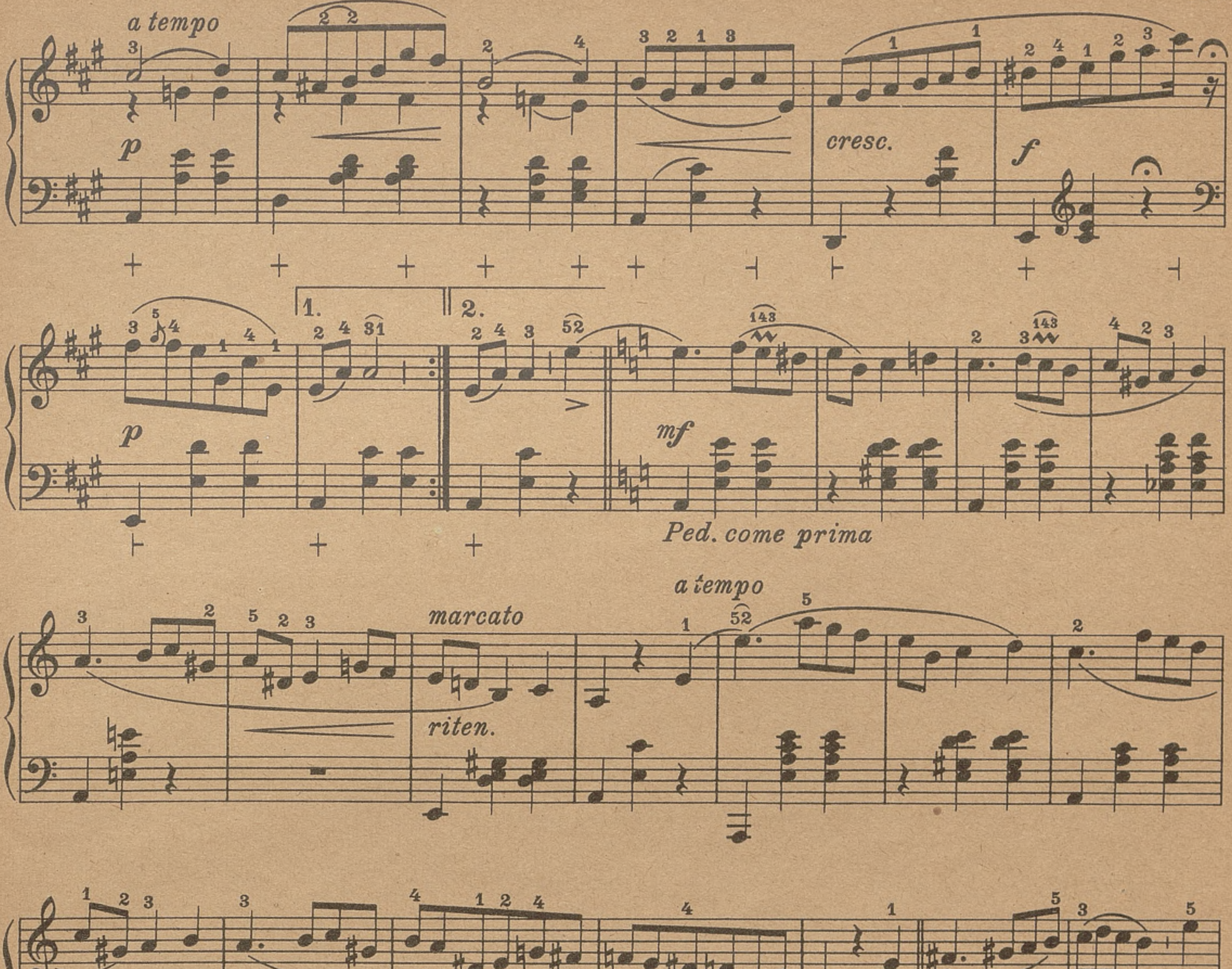

Cantabile. (♩ = 144.)
Op. 67, № 2.
43.
p
Ped.
sf
f
Fine.
pp e legg.
p e legg.
sotto voce


poco cresc.
mf
D.C. dal segno sin' al Fine.
44.
Allegretto. (♩= 144.)
Op. 67, No 3.
p rubato
Ped.
f
cresc.
sf
ff poco rit.
1.
2.
Fine.
a tempo
ten.
pp
riten.
p
D.C. dal segno senza replica sin' al Fine.

Moderato animato. (♩ = 138.) Op. 67, № 4.

45.

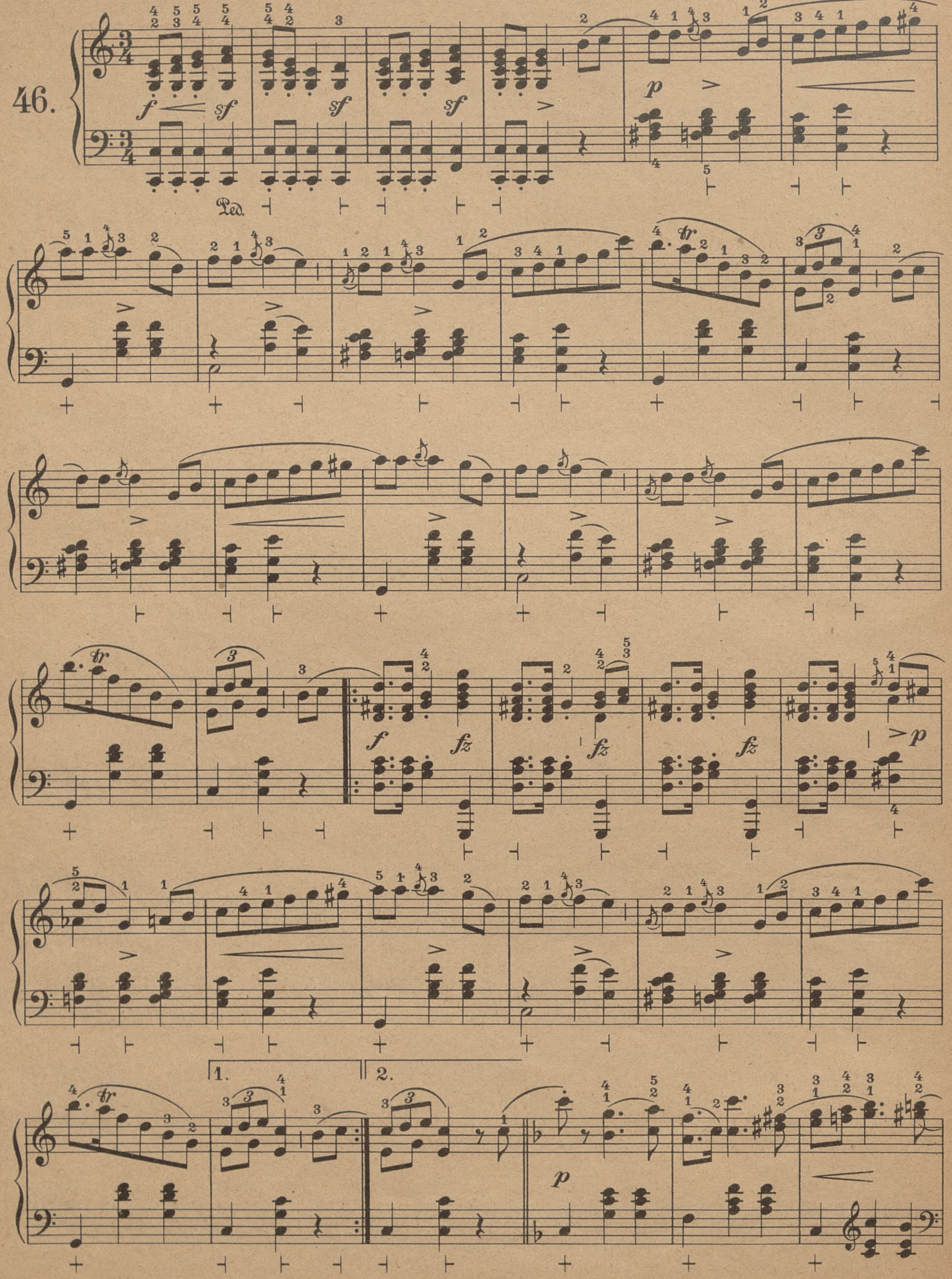


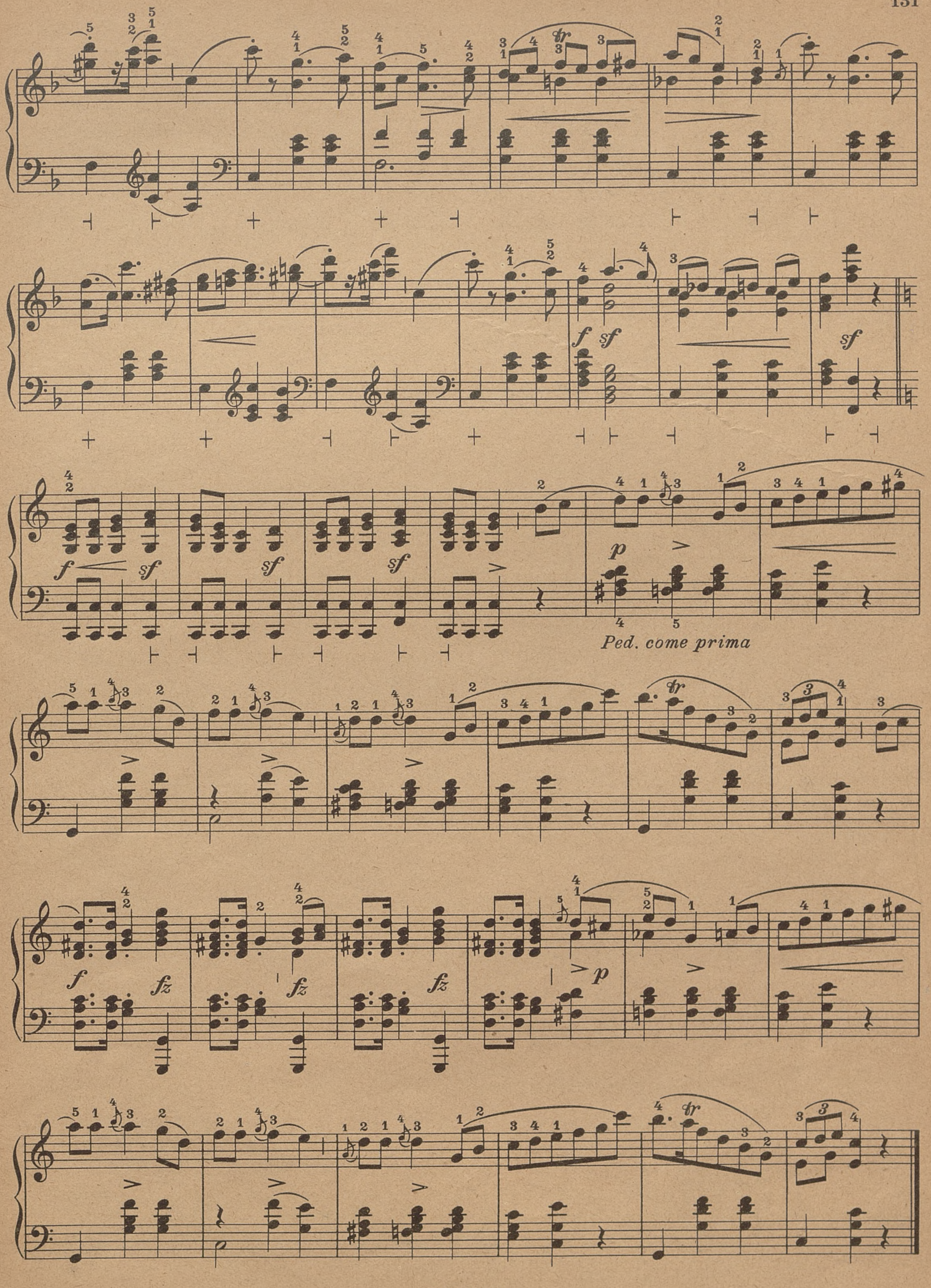

a tempo
p
cresc.
f
mf
Ped. come prima
marcato
riten.
a tempo
p
poco riten.
a tempo
p
delicatiss.
cresc.
dim. e legatissimo

Vivace. (♩= 168.)

Op. 68, № 1.

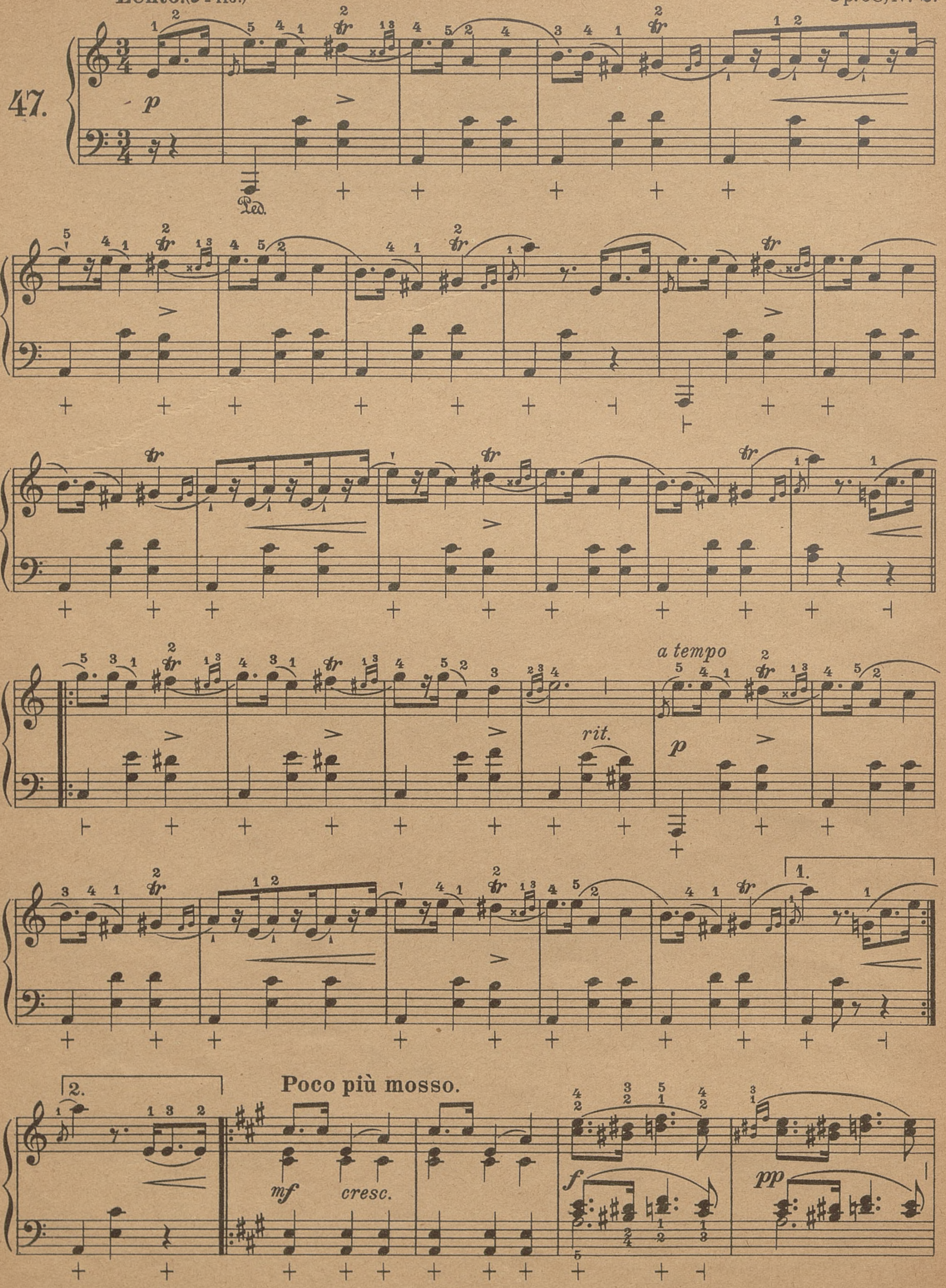
46.

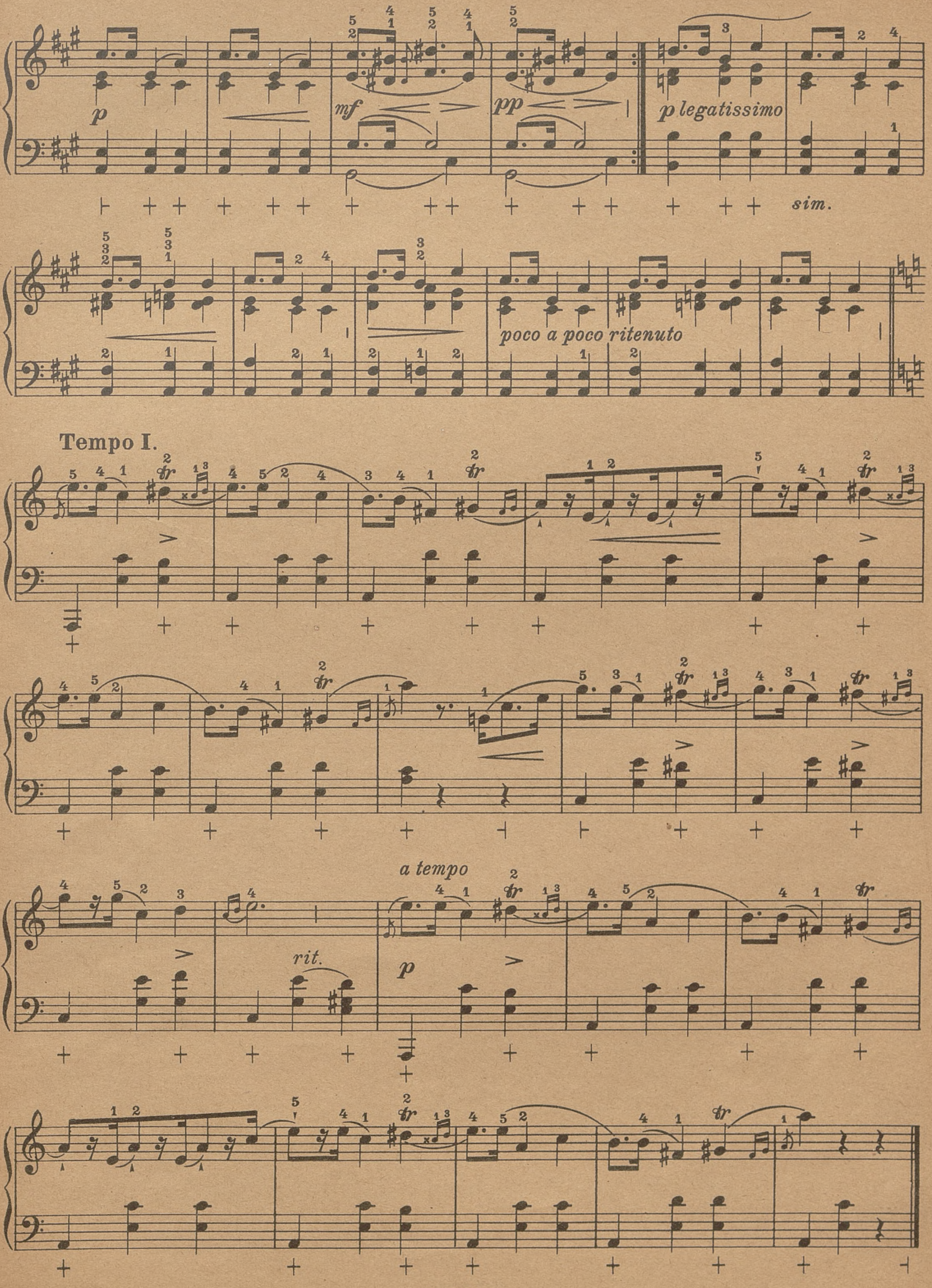



Ped. come prima

Lento. (♩ = 116.) Op. 68, № 2.

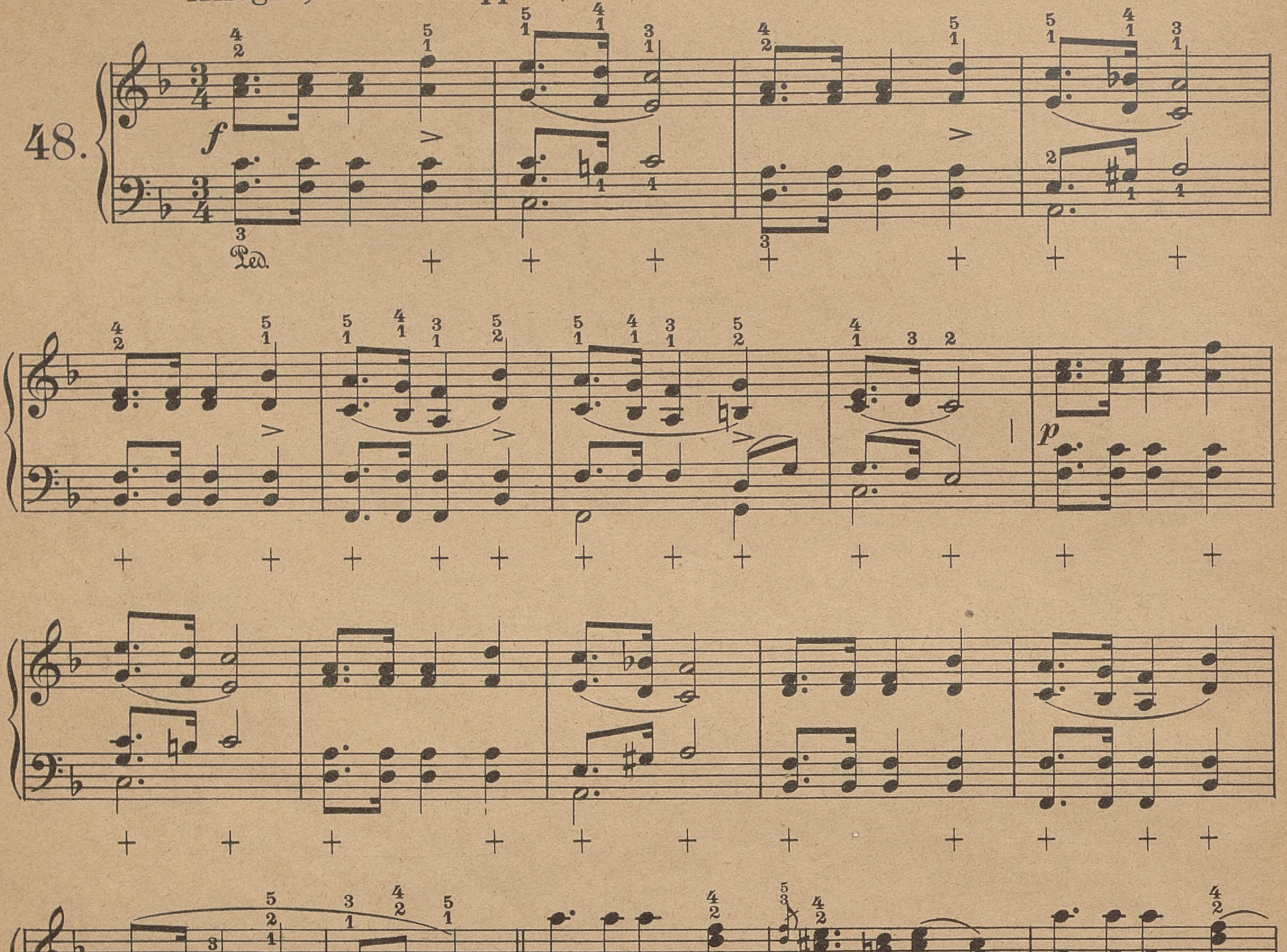
47.

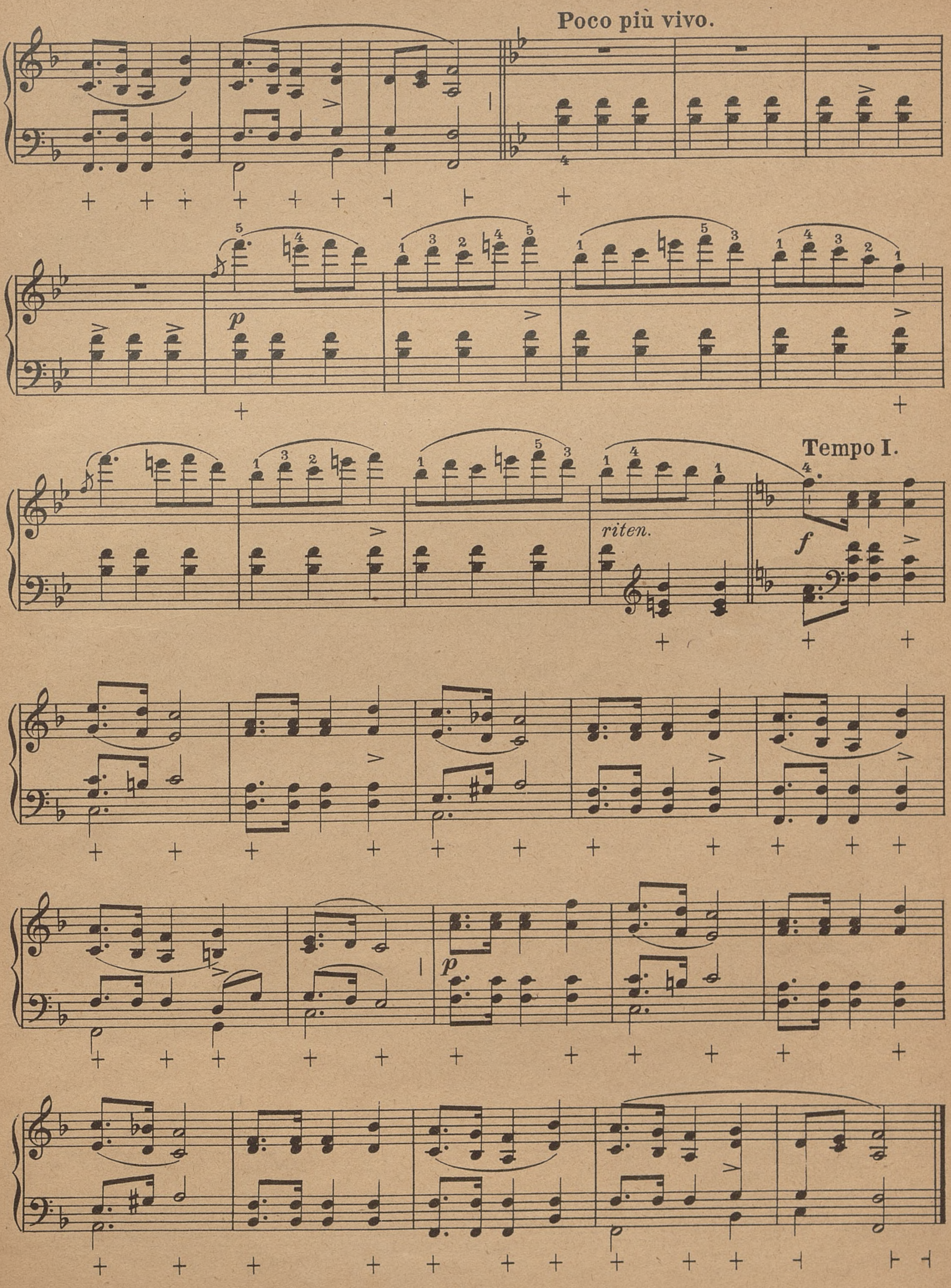



p
mf
pp
p legatissimo
sim.
poco a poco ritenuto
Tempo I.
a tempo
rit.
p

Allegro, ma non troppo. (♩=132.) Op. 68, № 3.

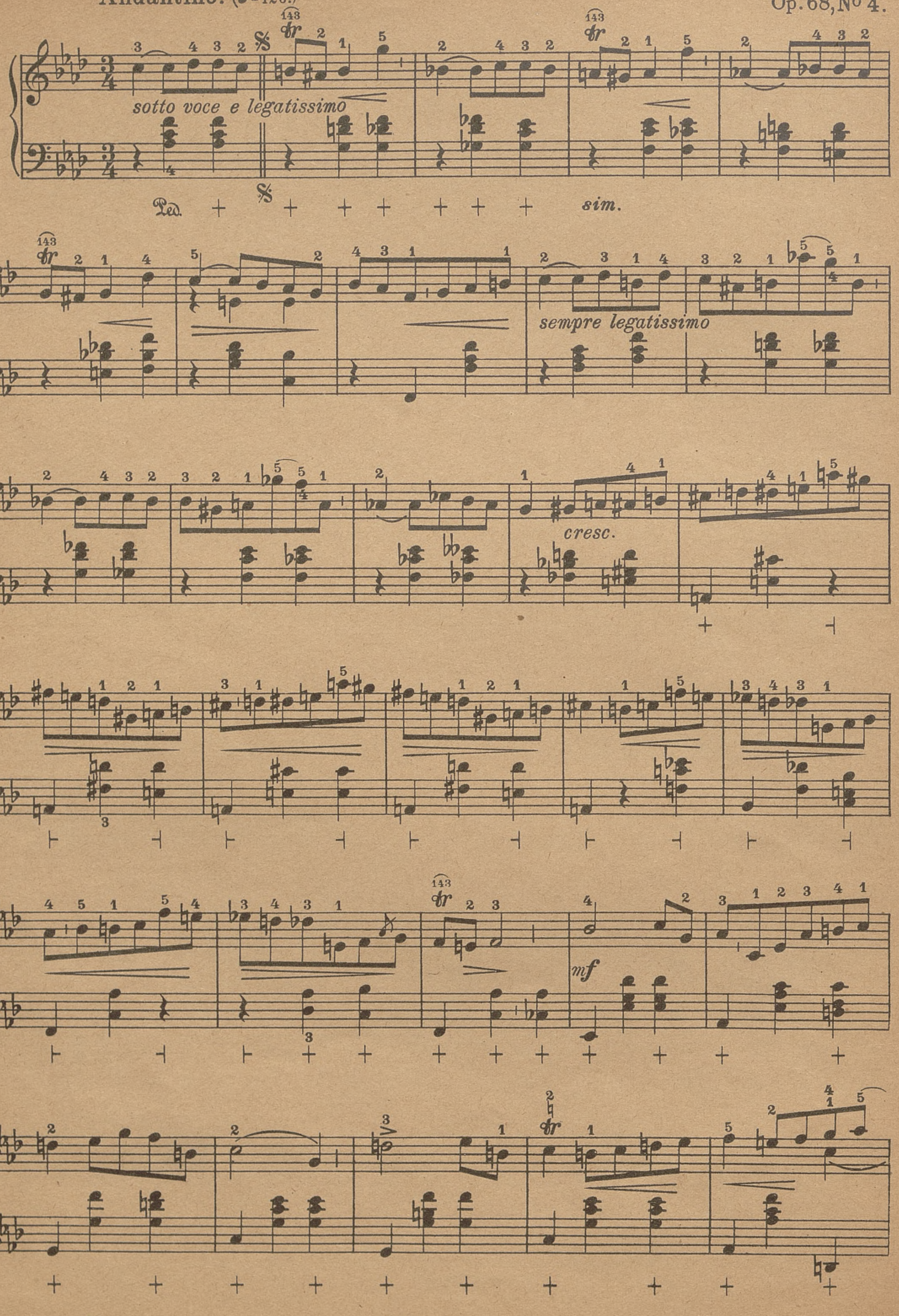
48.

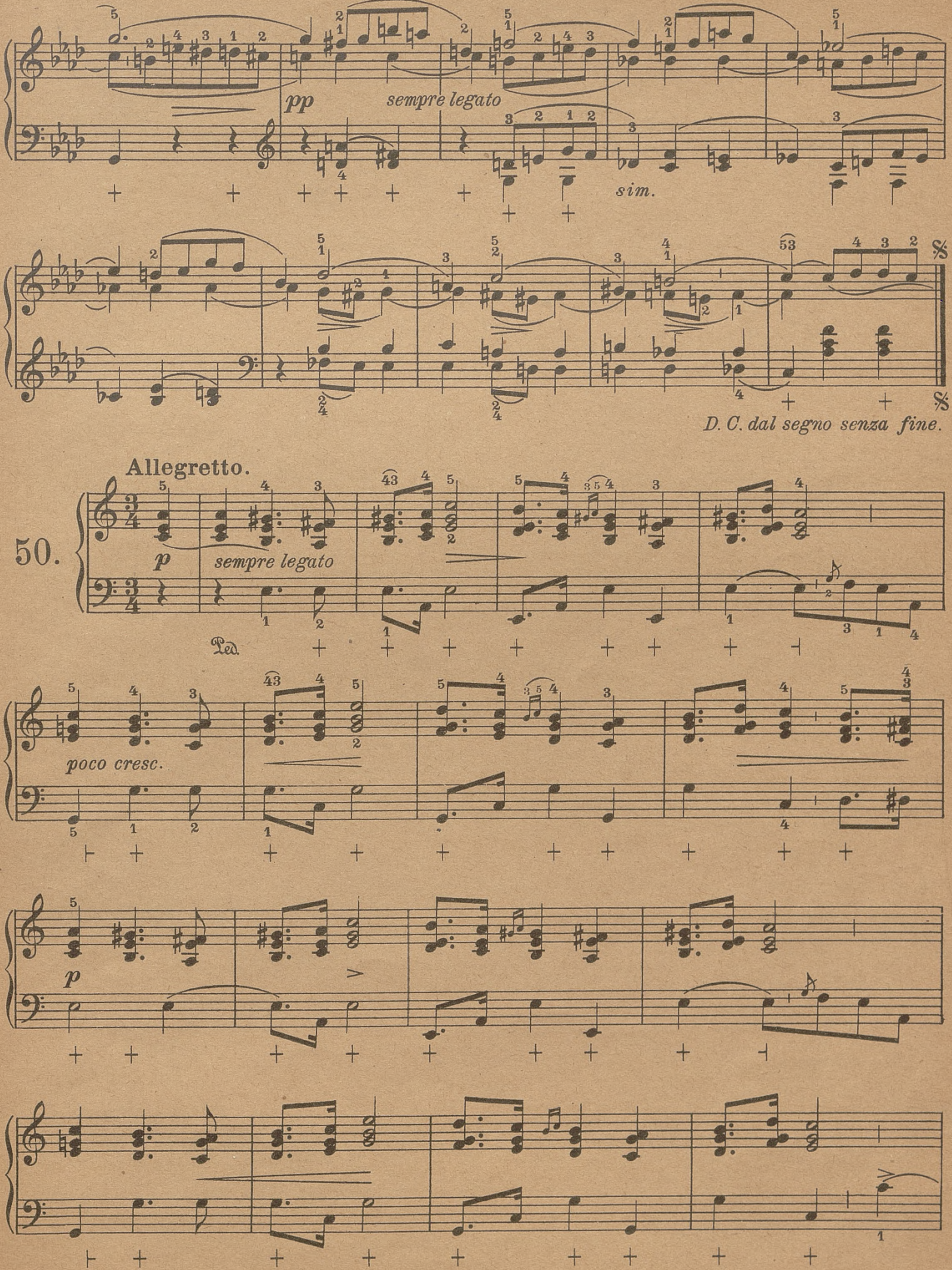


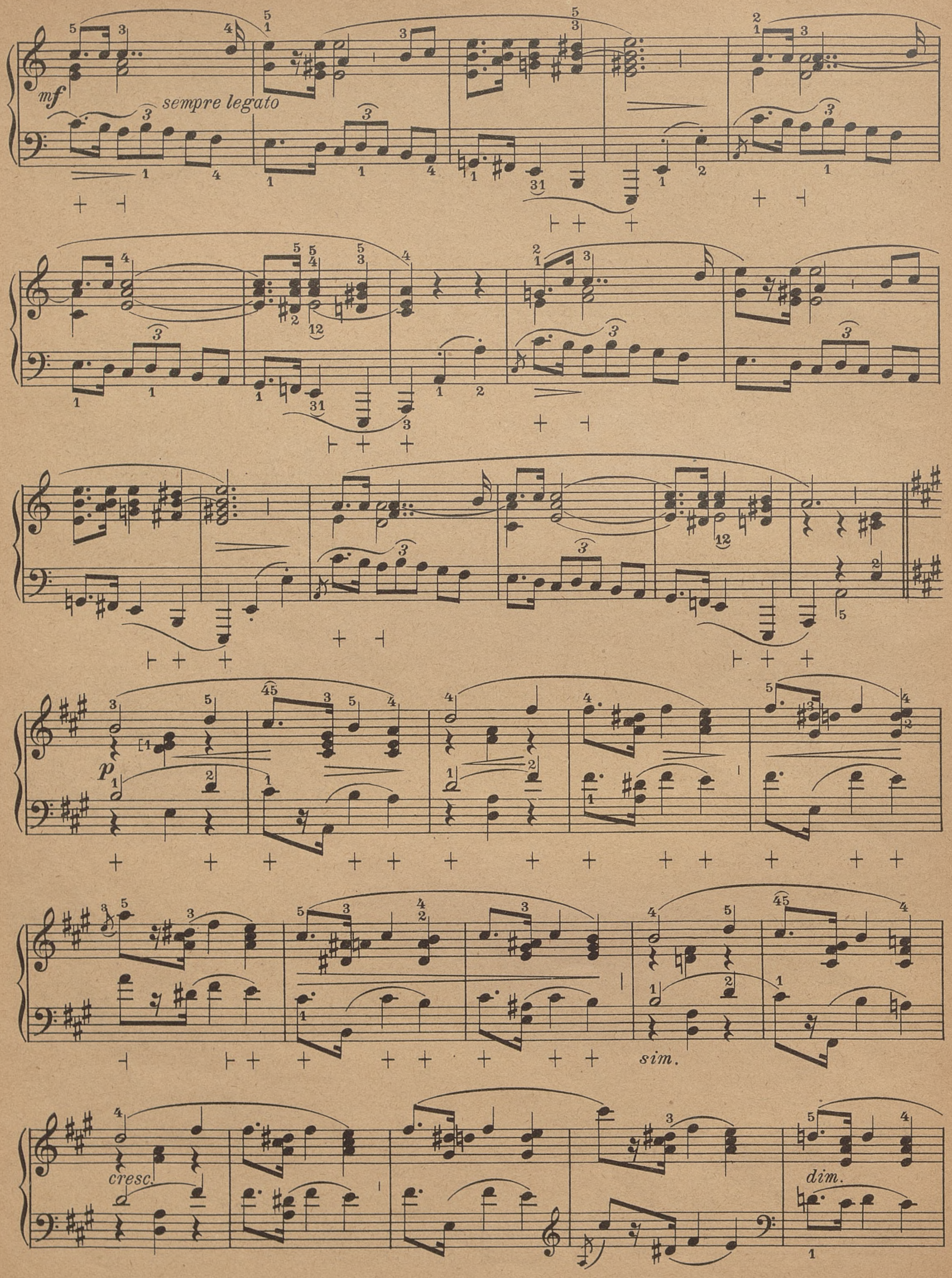

Poco più vivo.
p
Tempo I.
riten.
f
p

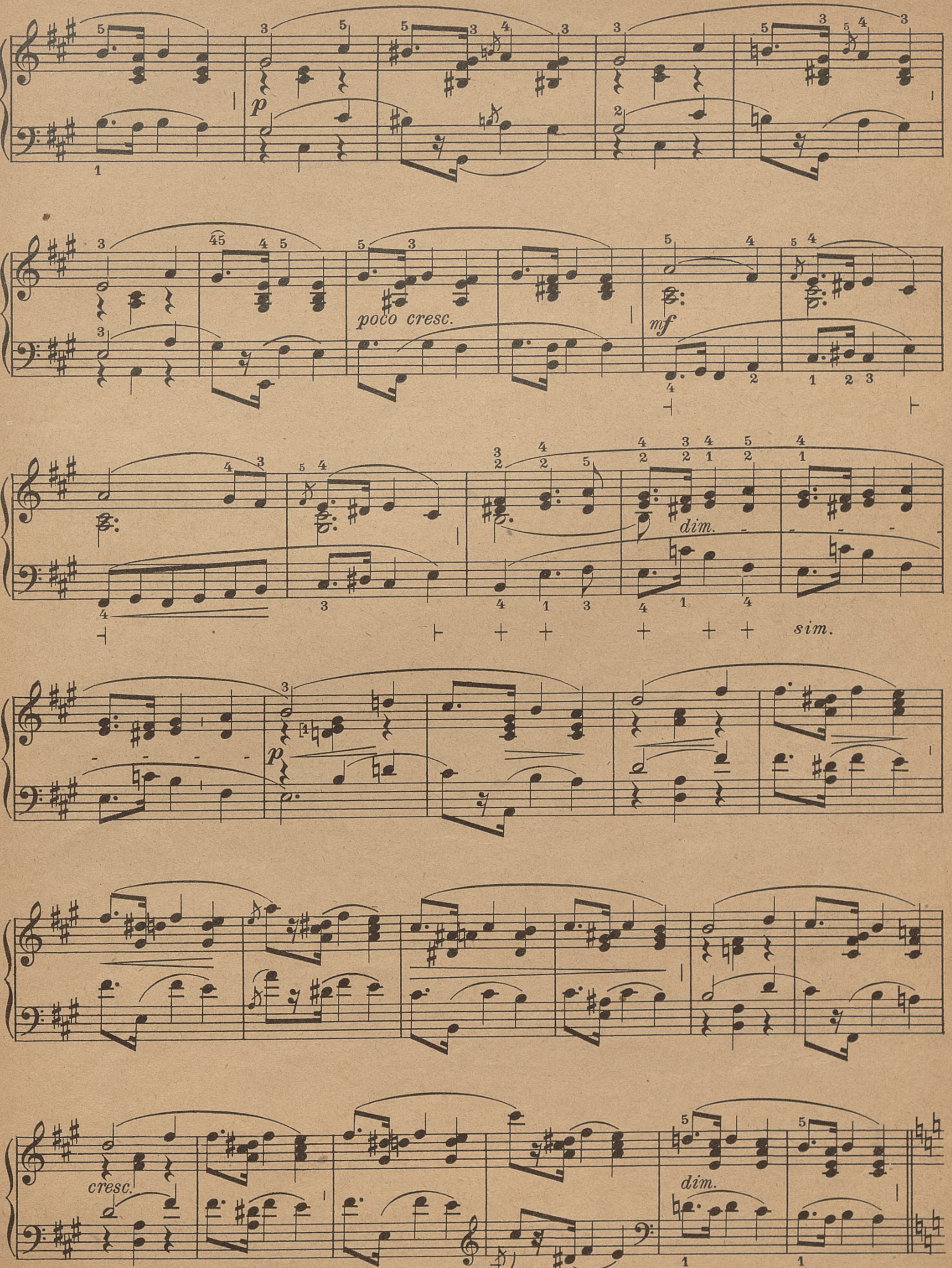
Andantino. (𝅗𝅥=126.) Op. 68, Nº 4.

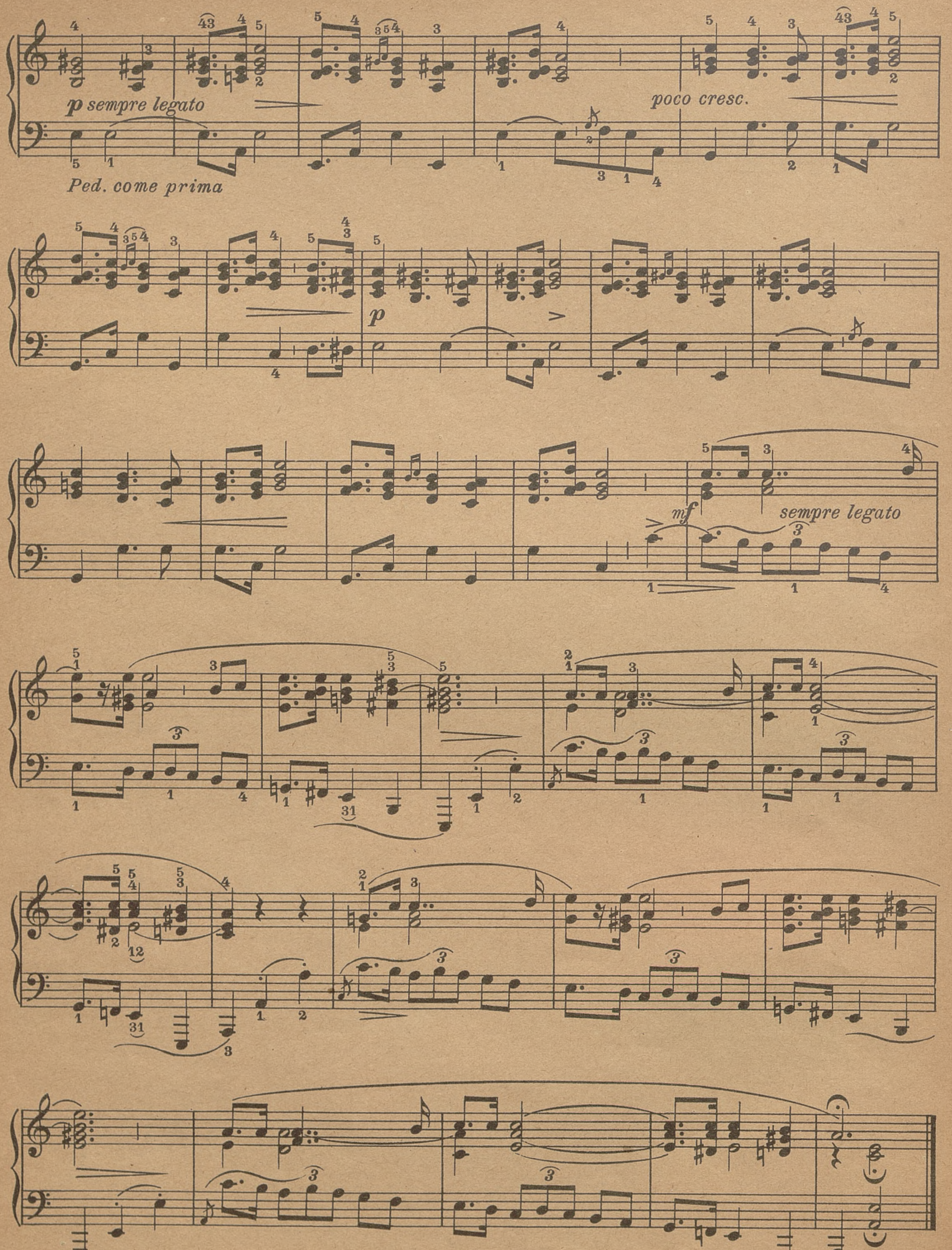
49.

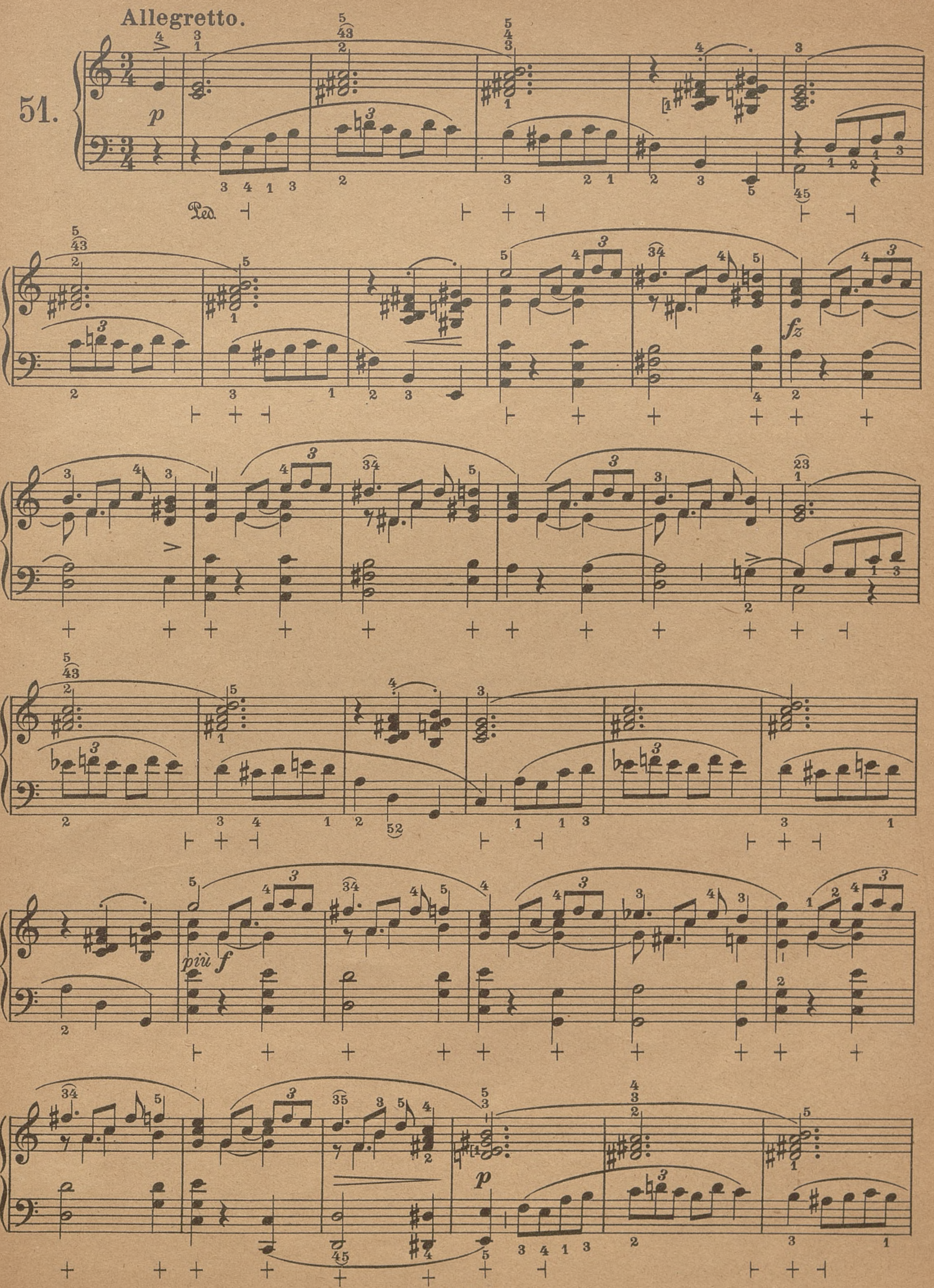


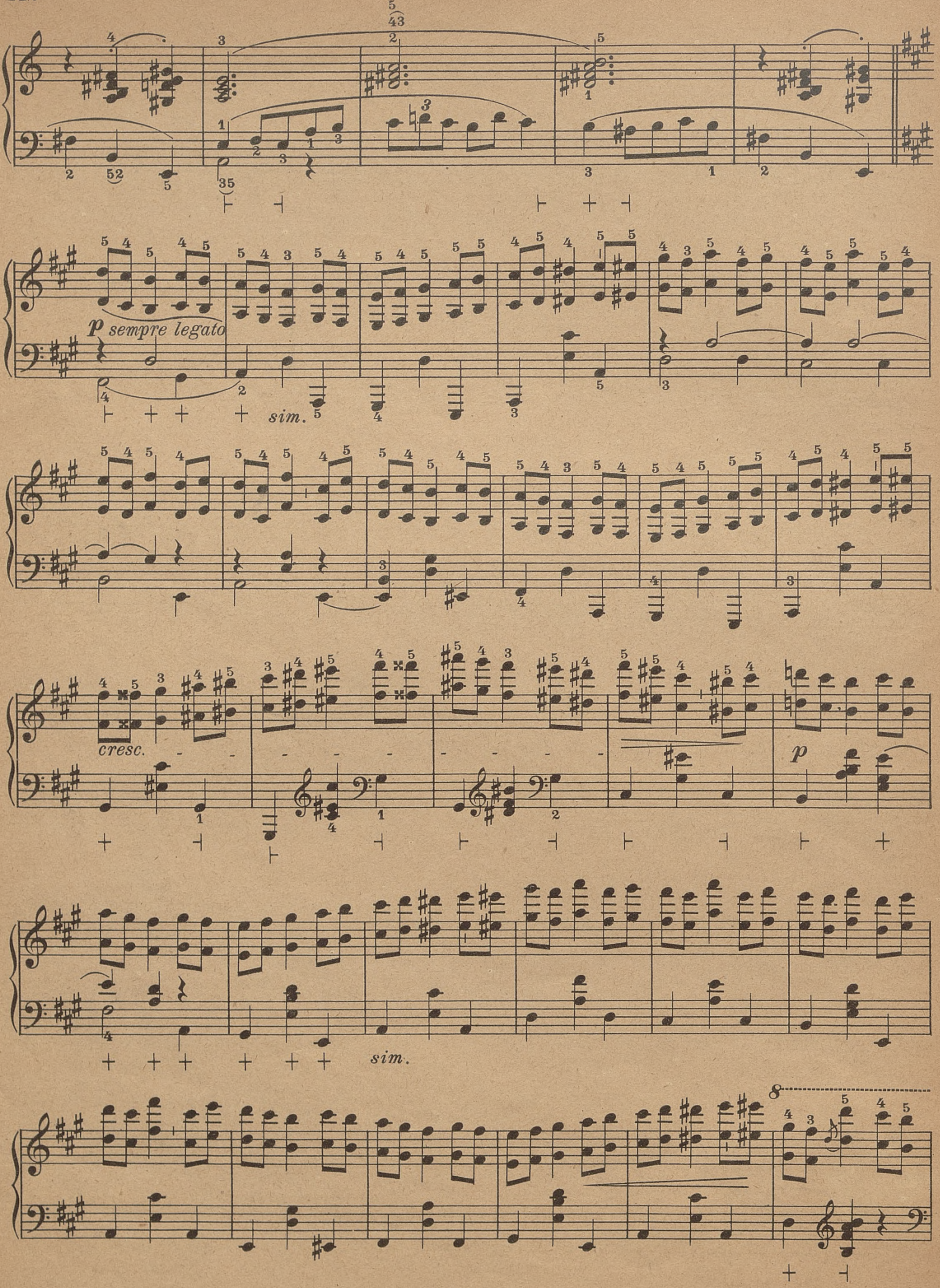

pp
sempre legato
sim.
D. C. dal segno senza fine.
Allegretto.
50.
p
sempre legato
Ped.
poco cresc.
p

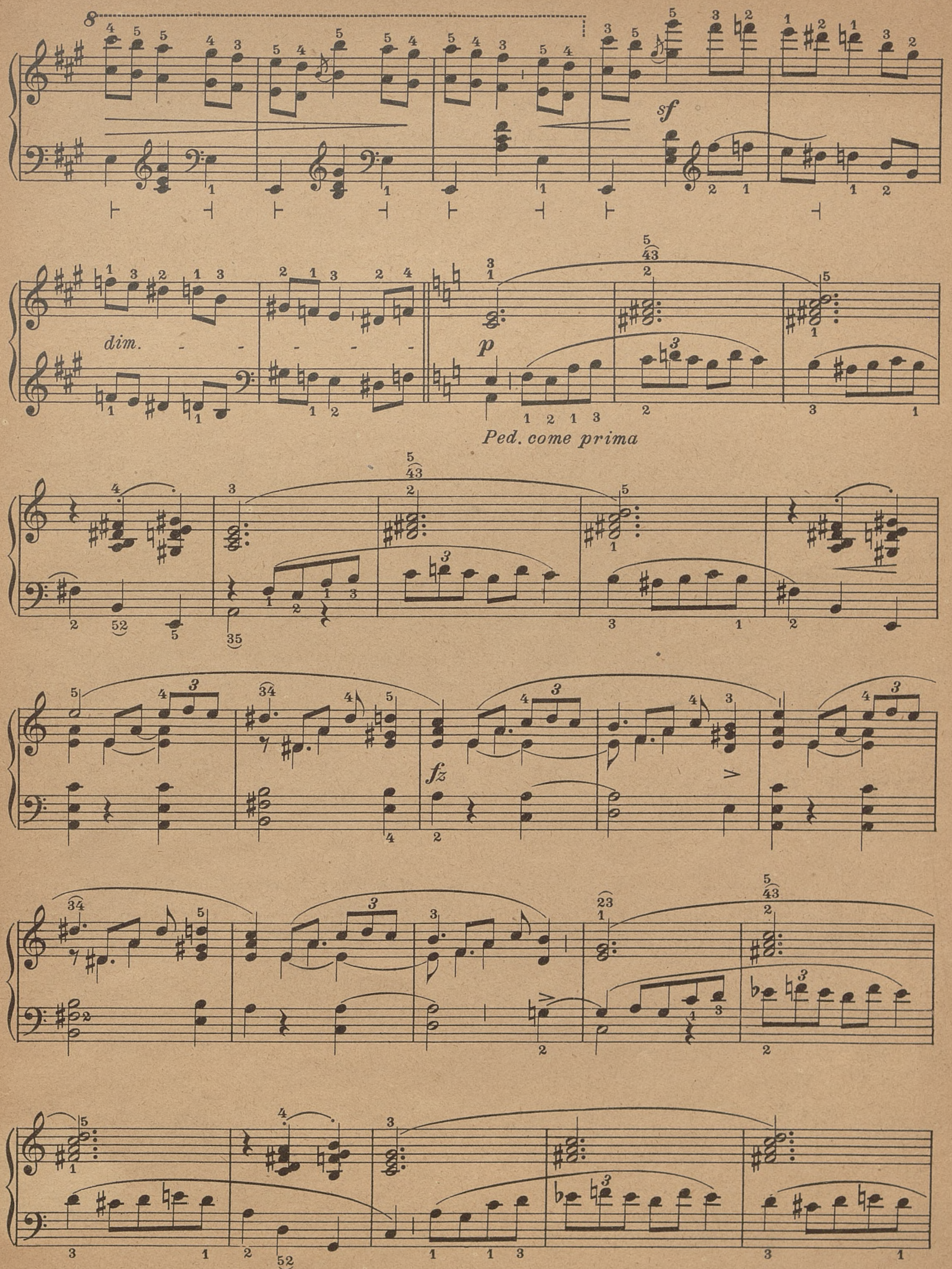

mf
sempre legato
p
sim.
cresc.
dim.

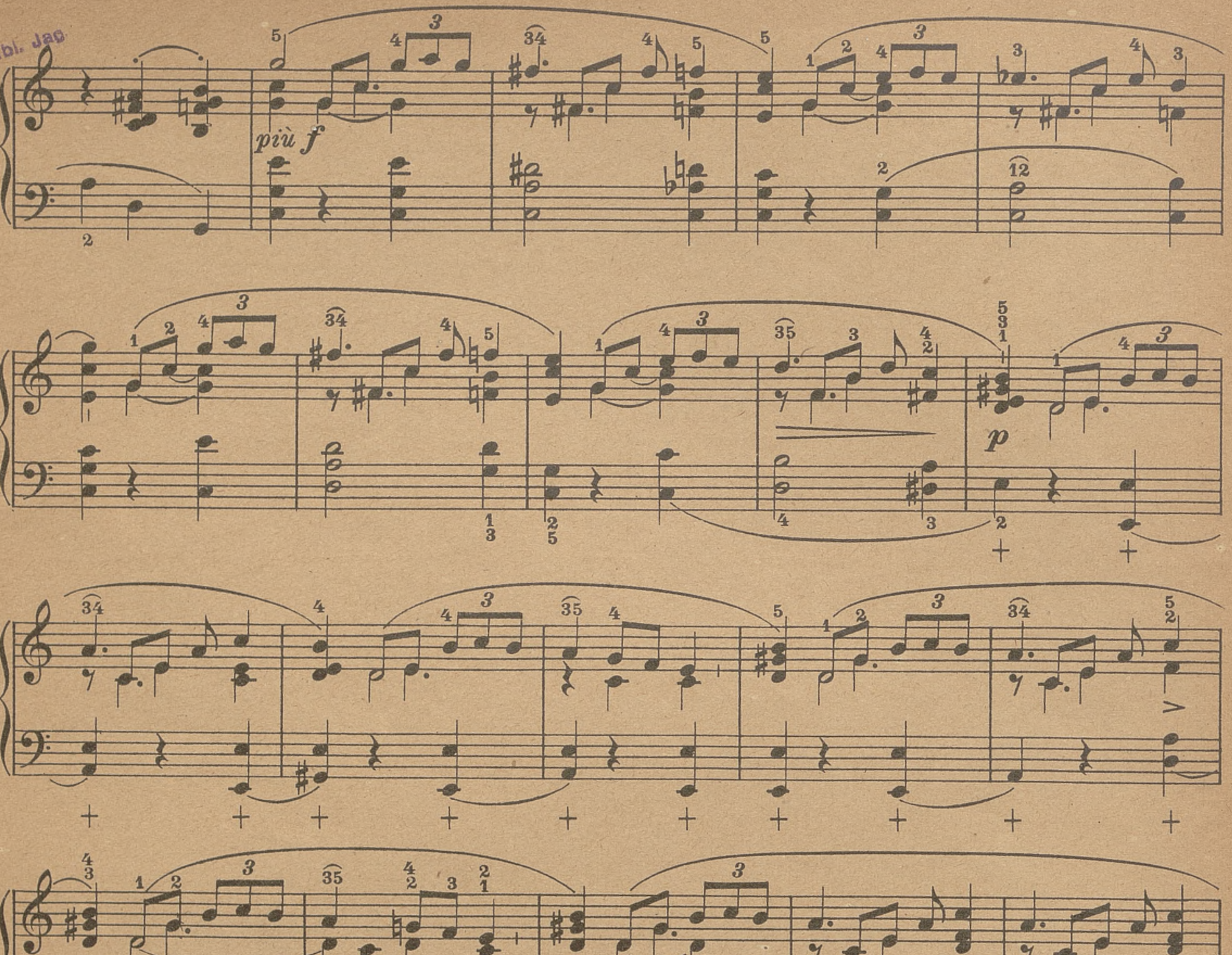

p
poco cresc.
mf
dim.
sim.
p
cresc.
dim.


p sempre legato
poco cresc.
Ped. come prima
p
mf
sempre legato


Allegretto.
51.
p
Ped.
fz
più f
p


p sempre legato
sim.
cresc.
p
sim.
8


sf
dim.
p
Ped. come prima
fz


più f
p
più p
per - den - do - si

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